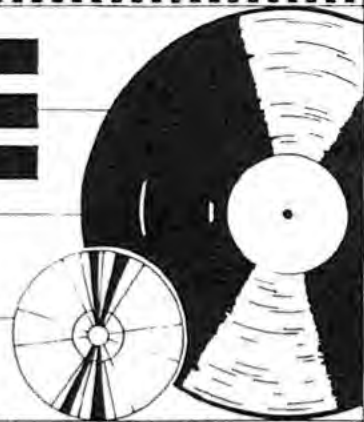


# FILM SCORE MONTHLY



Issue #45, May 1994 \$2.95

## RANDY NEWMAN

- From *The Natural* to *Maverick*

## GRAEME REVELL

- Scoring *The Crow* & *No Escape*

### Other Thrilling Stuff

- Henry Mancini's 70th Birthday
- Jerry Goldsmith in Nottingham
- Instant Miracle Liner Notes

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- Useless Trivia



# FILM SCORE MONTHLY

Issue #45, May 1994

SEND EDITORIAL CORRESPONDENCE, ADS, SUBMISSIONS, QUESTIONS, MAIL BAG LETTERS, AND SO FORTH TO:

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**No Thanks to:** Dead insects in windowsill.

**The Soundtrack Handbook:** Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

**Fun Game To Play at the Movies:** Try to guess the titles of the cues as they will appear on the album. For example, "The Final Confrontation" or "[Location] Chase."

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Welcome to *Film Score Monthly*, America's only movie soundtrack magazine. Monopolies are cool. • A lot was said about the current sameness of film music in a recent episode of *Beavis and Butt-Head* (a guilty pleasure). In it, Beavis is knocked out and his soul ascends to heaven for judgment. On the way up, we get a shot from his P.O.V. through the shimmering clouds, accompanied by stock choral/heaven music. Beavis' off-screen voice says, "This music sucks."

**Mancini Tribute:** Henry Mancini did attend his 70th birthday tribute on April 19th, a gigantic affair which raised \$2 million for charity. Among the guests were John Williams, Julie Andrews, Dudley Moore, Quincy Jones, Andy Williams and Luciano Pavarotti; *Entertainment Tonight* covered the bash on its April 21st show. There was a touching segment on the 5/27/94 edition of *20/20* about Mancini's coping with his recently diagnosed inoperable cancer. He is currently continuing his work on a *Victor/Victoria* Broadway musical. Our hearts and prayers go out to Mancini and his family in this pressing time.

**ASCAP Salutes Morricone:** Ennio Morricone was the recipient of the "Golden Soundtrack Award" at the Ninth Annual ASCAP Film and Television Music Awards gala, held April 20 at the Beverly Hilton Hotel in Beverly Hills. Over 400 were in attendance for the countless awards to various ASCAP composers. A special treat was a performance by the Society of Composers and Lyricists' All-Star Big Band, featuring such film composers as Fred Karlin, Jay Chattaway, Joel McNeely, Richard Bellis and John Beal.

**Print Watch:** A three page article on Alex North's *2001* by Randall Larson ran in the June *Cinefantastique*; the issue was a *2001* retrospective. • An article on Terence Blanchard (*Crooklyn*, *The Inkwell*) ran in the 5/10/94 *Entertainment Weekly*. • *Movie Collector* is an excellent British movie magazine covering all kinds of film memorabilia—soundtracks as well as laserdiscs, posters, videotapes, books and super 8mm. Issues are 76+ pages, many in full color. CD reviews are extensive and articles/interviews have spotlighted Jerry Goldsmith, Patrick Doyle, Craig Safan, Bruce Broughton, Laurie Johnson, Malcolm Arnold and others. Six issues have now been published (it's a monthly); the first came with a free cassette of selections from Silva Screen albums. Backissues (£3 each) and subscriptions (12 issues/£30 U.K., £45 Europe, £45 U.S. surface mail, £70 U.S. airmail) can be ordered from Wrovert Publications, PO Box 186, Twickenham, Middlesex TW1 1HP, England. It's on sale on newsstands everywhere in the U.K., distributed by Comag, with German and U.S. distribution coming soon. • *The Lone Eagle Film Composers Guide, 2nd Edition* (updated by Vincent Jacquet-Francillon) is now available. It's the ultimate composer filmography book. Call 1-800-FILM-BKS (or 310-471-8066) to order.

**Radio/TV Watch:** "Journey's End," a one hour documentary on *Star Trek: The Next Generation*, aired the week of the show's final episode in May. A music segment featured series composer Dennis McCarthy letting Marina Sirtis conduct a cue at the Paramount scoring stage. • BBC Radio 2 broadcast a two hour program on Dimitri Tiomkin May 15th. It featured someone reading from his 1959 autobiography *Please Don't Hate Me* in a thick Russian accent with well-known Tiomkin themes interspersed. • The 5/27/94 edition of "E! News Daily" had a brief feature on Danny Elfman and his new *Boingo* album.

**Internet news:** At last, a film music discussion group has been created on the Internet computer BBS—"rec.music.movies" went on-line 5/23/94. I can be E-mailed at ldkendal@unix.amherst.edu.

**Mail Order Dealers:** Footlight Records (212-533-1572) has in stock some Italian CDs like *Mediterraneo* and Disney's *The Jungle Book* and *Aladdin*. • Chinatown Filmmusic has a new address: Ohmbachsgasse 4, 63738 Aschaffenburg, Germany. Send two international reply coupons for 84 page catalog. • Another recommended dealer is STAR; call 717-656-0121 for catalog.

**Recent Releases:** The new *Ben-Hur* five laserdisc set does indeed feature complete stereo surround music tracks on secondary channels—in other words, Miklós Rózsa's complete score, close to three hours of music. The recent *Private Lives of Sherlock Holmes* laserdisc also features an isolated Rózsa score, although this one rises and falls in volume. • Sony U.K. has released the 1976 John Barry 2LP compilation *The Music of John Barry* on one CD. It includes premiere CD recordings of *Seance* and *Romance for Guitar and Orchestra*. • Currently available in the U.S. are three albums of Nino Rota concert music in which fans of that composer should be interested: 1) *Nino Rota: L'Oeuvre pour Piano Seul*, Danielle Laval, pianist, 1993 Audvidis France, CD of solo piano works. 2) *Oratorio Mysterium*, 1993 Claves Records, imported by Qualiton Imports. An oratorio for soloists, chorus, children's choir and orchestra, a reissue of the LP. 3) *Sinfonia sopra una Canzone d'amore. Concerto Soirée per Pianoforte e Orchestra*, 1992 Nuova Era Records. • QDK Media in Germany has issued an LP of *Miss Marple* (Ron Goodwin, Label 'X' recording) as well as two CD compilations of music to the cheesy big-breasted women '60s films of Russ Meyer, i.e. *Vixens* and *Faster, Pussycat! Kill! Kill!* Music by Bert Shefter, Paul Sawtell, etc.; great packaging. • Virgin has not released Tangerine Dream's *The Keep* (1983); however, they have released the live concert recording *Logos: Live at the Dominion* which includes music from that film. Next from Virgin America is *Blanc* (Zbigniew Preisner). Virgin U.K. has released CD singles to *The Piano* and *Backbeat*, with alternate tracks than the regular CDs. • Rhino has issued a CD of the 1961 songs and dialogue album to *The Flintstones*. • *The Lion King* (Zimmer, songs) is out already. • The latest no-way-to-get-it composer promo CD is a 20 minute disc of *Tail Spin* (Disney cartoon) by Christopher Stone. • Polygram's newly-recorded *Songs of the Earth* includes Waxman's "Dusk" from *Night Unto Night*. • RCA has released an Aaron Copland CD (cond. Slaktkin) with the world premiere recording of *The Heiress*.

**Incoming:** No doubt spurred by the recent bootleg CD of Vangelis' original *Blade Runner* score (OWM-9301, a few copies still left at Footlight Records, see above), Atlantic was scheduled to release an official version June 7. Vangelis himself has sequenced it (presumably from the original tracks) as one continuous piece of music, including "sound bites" (dialogue snippets) and crossfades. It will probably be shorter than the bootleg, but with better sound. It is scheduled for release in England on East/West, in France on Carrère, in Australia on Warner Australia, and on other WB subsidiaries throughout the world. • Jerry Goldsmith's *The Shadow* will be out on Arista, with an end title song by Jim Steinman. It's reportedly a "Gothic" score. Arista with market and distribute Fox's CD to *Speed* which will probably be a mix of songs and Mark Mancina score. • *Blown Away* and *Forest Gump* will be out on Epic, *City Slickers 2* on Chaos; whether or not they include any of the original scores by Alan Silvestri or Marc Shaiman, respectively, remains to be seen. More CDs than ever nowadays are song compilations. • Tony Thomas is now recording two CDs in Berlin (Richard Kaufman, cond.) for Marco Polo: 1)



*The Swashbucklers (Captain Blood, The Three Musketeers, Scaramouche, The King's Thief).* 2) *Musketier for Historical Romance (Juarez, Devotion, Gunga Din, The Charge of the Light Brigade).*

## Record Label Round-Up

**edel:** Due June 13 from edel Germany is a complete score CD to *The Terminator* (Brad Fiedel, 72 min.). The newly-recorded 2CD compilations *Best of Adventure* and *Best of Fantasy* are out. The latter has 20 min. from *Highlander* (Kamen), suites from *Super Mario Bros.* (Silvestri, 9 min.) and *Wolfen* (Horner, 6 min.), and 2-4 min. cues from *Excalibur*, *Ladyhawke*, *The Day After*, *Amerika*, *Island of Dr. Moreau*, *Monkey Shines* and *Short Circuit*. Another 2CD set, *seaQuest DSV*, is just a compilation of other edel compilations plus John Debney's main title, a techno remix and one other short track from *seaQuest*.

**Fox:** Due late summer/early fall is the second batch of Classic Series CDs: 1) *The Ghost and Mrs. Muir* (1947, 55 min.) 2) *A Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann, stereo. 3) *Journey to the Center of the Earth* (1959, Herrmann, 66 min., stereo). 4) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., remixed from 35mm film elements). 5) *The Mephisto Waltz* (1971, 35-40 min.) *The Other* (1972, 25-30 min.), Jerry Goldsmith, stereo. 6) *Predator* (1987, Alan Silvestri, 47 min.) *Die Hard* (1988, Michael Kamen, 24 min.), with *Alien* 3 Fox Fanfare. 7) *State Fair* (1945, Rodgers/Hammerstein). 8) *Forever Amber* (1947, David Raksin).

**GNP/Crescendo:** Due this summer is *Victor! Victoria* (Mancini, first CD issue, with four more tracks than the LP). Due this November is *Star Trek: Generations* (Dennis McCarthy).

**Intrada:** Due July 12 is a newly-recorded CD of solo piano pieces by Miklós Rózsa (Daniel Robbins, performer), music from *Knight Without Armor*, *Man in Half Moon Street*, *Macomber Affair*, *The Other Love*, *Kiss the Blood Off My*

*Hands and Fedora*. Lined up for recording later this year (Bruce Broughton, cond.) are two Rózsa CDs: 1) *Ivanhoe* (1952, 55 min.) 2) *Julius Caesar* (1953, 45 min.), also containing music from *The Man in Half Moon Street* (1944, 14 min.) and an overture from *Valley of the Kings* (1954, 5 min.). Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333.

**Koch:** Due later this year are new recordings of two Isaac Schwartz scores to Kurosawa films and suites to Shostakovich's scores for *The Gadfly*, *King Lear* and *Hamlet*.

**Label 'X':** Now out in Australia and due in June in the U.S.: *The Daniele Amfitheatrof Project Vol. 1* and *The Night Digger* (Hermann).

**Legend:** Forthcoming from this Italian label: *One Million Years B.C./When Dinosaurs Ruled the Earth/Creatures the World Forgot* (on 1 CD, Nascimbene), *The Abduction* (Rota, w/ 30 min. more music), *La resa dei conti* (aka *The Big Gundown*), *Navajo Joe*, *Faccia a faccia* (all Morricone), *Tody Dammit*, *Satyricon* (both Rota).

**Milan:** Due June 14: *Little Buddha* (R. Sakamoto), *Desperate Remedies* (Peter Scholes). Due June 28: *World Cinema Classics* (music from *Fiorile*, *The Innocent*, *Do Not Leave Me*, *Scent of the Green Papaya*), *Zero Patience* (musical about AIDS). Due Aug. 2: *Clear and Present Danger* (James Horner). • Virgin has had to recall their U.S. *Little Buddha* CD so Milan can issue theirs; apparently some mix-up with the rights. Milan Europe also issued *Sacred Scrolls of Little Buddha*, a monk source music album.

**Play It Again:** Forthcoming: 1) *A-Z of British TV Themes Vol. 2* 2) *Dr. Who and Other Classic Ron Grainer Themes*. 3) *The Ember Years Vol. 3*, early John Barry recordings with Chad & Jeremy and A Band of Angels. 4) *The Film Music of Roy Budd*, 10 tracks from *Fear Is the Key*, 6 from *Soldier Blue*, and 8 other Budd film themes.

**Prometheus:** Forthcoming are *El Quixote* (Lalo Schiffrin), *The Film Music of Allyn Ferguson* (Count of Monte Cristo and *Man in the Iron Mask*, TV movies) and *The Film Music of Ken Wannberg*, Vol. 2 (*Draw and Red River*).

**Screen Archives:** The reissued complete score *Big Country* CD (Moross) is now available. Due soon is a private limited edition CD of *Too Late the Hero* (Gerald Fried). Write if interested. Screen Archives is a label and mail order outlet, write for free catalog to PO Box 34792, Washington DC 20043; ph: 202-328-1434.

**Silva Screen:** Forthcoming are five more compilations: *Best of Harrison Ford*, *Music from World War II Films*, *Best of Tom Cruise*, *Best of John Wayne* (recorded in Prague) and *Femme Fatales* (original tracks/synth recreations).

**Sony:** Planned CDs of *The Blue Max*, *The Wrong Box*, *King Rat* and others to be announced have been pushed off until January 1995.

**Tsunami:** This German label has pirated CDs of *The Unforgiven* (Tiomkin), *Nevada Smith* (Newman), *Who's Afraid of Virginia Woolf?* (North), *Major Dundee* (Amfitheatrof) and *Exodus/Judith* (Gold/Kaplan, on 1 CD; *Exodus* is the United Artists re-recording). Forthcoming are *Wild Is the Wind* (Tiomkin) and *One-Eyed Jacks* (Friedhofer). These are reportedly taken from open-reel tapes commercially available in the past. Due late June is an expensive 2,222 copy limited edition CD of *Cleopatra* (North, 1963, 74 min.).

**Varèse Sarabande:** *The Stand* (W.G. Snuffy Walden) is out. Due June 21: *The Crow* (Graeme Revell, score album), *Widow's Peak* (Carl Davis), *Renaissance Man* (Hans Zimmer), *The Quiet Man/Samson and Delilah* (Victor Young). Due July 5: *I Love Trouble* (Elmer Bernstein). (Late news: Bernstein's score for *I Love Trouble* has reportedly been dropped, with Bill Ross to write a replacement.)

## UPCOMING MOVIES

DAVID ARNOLD: *Star Gate*.  
JOHN BARRY: *The Specialist* (w/ Syl. Stallone and Sharon Stone).  
ELMER BERNSTEIN: *Canadian Bacon*, *Roommates*, *I Love Trouble*.  
TERENCE BLANCHARD: *Trial by Jury*, *White Lies*, *Clockers* (d. Spike Lee).  
BRUCE BROUGHTON: *Baby's Day Out*.  
CARTER BURWELL: *The Tool Shed*, *It Could Happen to You*.  
STANLEY CLARKE: *Little Big League*.  
BILL CONTI: *Karate Kid 4*, *The Scout*.  
MICHAEL CONVELTINO: *Milk Money*.  
STEWART COPELAND: *Rapa Nui*, *Surviving the Game*, *Silent Fish*.  
PATRICK DOYLE: *Mary Shelley's Frankenstein*, *Little Princess*.  
RANDY EDELMAN: *The Mask*.  
CLIFF EIDELMAN: *The Picture Bride*, *Twist of Fate*.  
DANNY ELFMAN: *Black Beauty*, *To Die For* (black comedy).  
GEORGE FENTON: *Interview with a Vampire*, untitled Nora Ephron film.  
JAY FERGUSON: *Double Dragon*.  
BRAD FIEDEL: *True Lies* (d. Cameron).

ROBERT FOLK: *Police Academy VII*, *In the Army*, *It Happened in Paradise*.  
ELLIOT GOLDENTHAL: *Cobb*, *Batman*.  
JERRY GOLDSMITH: *The Shadow*, *Jungle Book*, *Babe*, *I.Q.* (d. Schepisi).  
JOSEPH J. GONSALEZ: *Judge Dredd*.  
JAMES HORNER: *Clear and Present Danger*, *The Pagemaster*, *Legends of the Fall*, *Balto* (animated).  
JAMES NEWTON HOWARD: *Wyatt Earp*.  
MARK ISHAM: *Browning Version*, *Miami*.  
MAURICE JARRE: *Two Biss*, *River Wild*.  
TREVOR JONES: *Quick and the Dead*.  
MICHAEL KAMEN: *Pontiac Moon*.  
MARIO LAVISTA: *A Good Man in Africa*.  
MARK MANCINA: *Speed*.  
DENNIS MCCARTHY: *Star Trek: Gen...*.  
JOEL MCNEELY: *Indian Warrior*, *The Radiolol Murders* (for G. Lucas).  
ALAN MENKEN: *Pocahontas*, *Hunchback/Notre Dame*, *Hercules* (anim.).  
ENNIO MORRICONE: *Wolf*, *Disclosure*.  
MARK MOTHERSBAUGH: *It's Pat!*.  
THOMAS NEWMAN: *Shawshank Redemption*, *The War*.  
JACK NITZSCHE: *Harlem*, *A Love Story*.

MICHAEL NYMAN: *Mesmer*.  
BASIL POLEDOURIS: *Lassic*, *Dumbo Drop* (about an elephant in 'Nam).  
RACHEL PORTMAN: *War of the Buttons*, *Road to Wellville*, *Only You*.  
GRAEME REVELL: *SFW*, *Street Fighter*.  
RICHARD ROBBINS: *Pet*.  
BILL ROSS: *Little Rascals* (co-composed with David Foster).  
JOHN SCOTT: *Walking Thunder* (western), *Yellow Dog* (d. Borsos).  
ERIC SERRA: *Leon* (dir. Luc Besson).  
MARC SHAIMAN: *North*, *Speechless*, untitled B. Crystal, R. Reiner films.  
DAVID SHIRE: *One-Night Stand*.  
HOWARD SHORE: *Ed Wood* (d. T. Burton), *Nobody's Fool* (w/ P. Newman).  
ALAN SILVESTRI: *Forest Gump*, *Blown Away*, *Richie Rich*.  
MICHAEL SMALL: *Wagons East* (w/ John Candy, his last film).  
DAVID SPEAR: *Pentathlon*.  
MICHAEL STEARNS: *Tempress*.  
COLIN TOWNS: *Puppetmaster* (Hollywood, not Full Moon, d. S. Alms).  
MICHAEL WHALEN: *Men of War*.

CHRISTOPHER YOUNG: *Judicial Consent*, *Murder in the 1st*.  
HANS ZIMMER: *The Client*, *The Lion King*, *Drop Zone*, *Beyond Rangoon*.  
Paul Verhoeven's *The Crusades*, which Jerry Goldsmith was going to score, has been canceled by Caroleo (too expensive). • The recent IMAX sci-fi film with a 37 minute symphonic score (85 piece orchestra) by David Shire is called *The Journey Inside*. • Recent scores recorded in Munich include *Princess Caraboo* (Richard Hartley), *Four Lieutenants* (Julian Nott), *The Whipping Boy* (Lee Holdridge), *Mir* (Mikloaus Glowna, German sci-fi film), *Fortitude: Fall from Grace* (Gabriel Yared, mini-series). • John Ottman recently rescored *McLintock!* (w/ John Wayne, 1960) for a video release when the new company couldn't secure rights to Frank DeVol's score. Ottman's next project is *The Usual Suspects* (crime drama). • Recent film scores by Richard Einhorn are *Roman City* and *Nobody's Girls* (d. M. Bank).

## CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of May 22, 1994

|                                    |                        |                                  |                                 |                    |                  |
|------------------------------------|------------------------|----------------------------------|---------------------------------|--------------------|------------------|
| <i>Backbeat</i>                    | Don Was                | Virgin (score & songs)           | <i>Little Buddha</i>            | Ryuichi Sakamoto   | Virgin and Milan |
| <i>Being Human</i>                 | Michael Gibbs          | Varèse Sarabande                 | <i>Maverick</i>                 | Randy Newman       | Atlantic (songs) |
| <i>Beverly Hills Cop III</i>       | Nile Rodgers           | MCA (1 cut Axel F)               | <i>Naked in New York</i>        | Angelo Badalamenti | Sire (songs)     |
| <i>Bitter Moon</i>                 | Vangelis               |                                  | <i>No Escape</i>                | Graeme Revell      | Varèse Sarabande |
| <i>Crooklyn</i>                    | Terence Blanchard      | Musicworks/MCA                   | <i>The Paper</i>                | Randy Newman       | Reprise          |
| <i>The Crow</i>                    | Graeme Revell          | Atlantic (songs), Varèse (score) | <i>Schindler's List</i>         | John Williams      | MCA              |
| <i>The Cowboy Way</i>              | David Newman           | MCA (songs)                      | <i>Serial Mom</i>               | Basil Poledouris   | MCA (w/dialogue) |
| <i>Dream Lover</i>                 | Christopher Young      | Koch Screen                      | <i>Sirens</i>                   | Rachel Portman     | Milan            |
| <i>Even Cowgirls Get the Blues</i> | K.D. Lang & Ben Mink   | Sire                             | <i>When a Man Loves a Woman</i> | Zbigniew Preisner  | Hollywood        |
| <i>The Flintstones</i>             | David Newman           | MCA (1 cut score)                | <i>Widow's Peak</i>             | Carl Davis         | Varèse Sarabande |
| <i>Four Weddings and a Funeral</i> | Richard Rodney Bennett | London (1 cut score)             | <i>With Honors</i>              | Patrick Leonard    | Maverick (songs) |

# READER ADS

## WANTED

**Cedric Delelee** (18 rue de Touraine, 72430 Noyen, France) is looking for any unreleased music by Basil Poledouris on studio tape, tape dub from films (stereo only), etc. Also looking for studio tapes or dubs from *Total Recall*, *Basic Instinct*, *Young Guns II*, *Flatliners* and *North and South*, as well as the *Cherry 2000* CD.

**Ellen Edgerton** (108 Terrace Drive, Syracuse NY 13219, E-mail: ebedgert@rodan.syr.edu) is looking for: *British Music for Film and TV* (HMV ASD 3797, City of Birmingham Symphony Orchestra, LP released in late '70s or early '80s), *A Birthday Concert for My Grandmother* (EMI 54164, Prince's Trust CD with "The Thistle and the Rose" by Patrick Doyle), *Return to Oz* (David Shire, Bay Cities CD).

**Garrett Goulet** (721 Oregon Ave., San Mateo CA 94402) is looking for VHS copies of *The Blue Max*, *The Cobweb* and *Images* (pre-recorded or recorded off TV), the LP of *The Reincarnation of Peter Proud/Islands in the Stream* (Goldsmith, Monogram JG-7711), CDs of *The Lion in Winter* (Barry), *Willow* (Homer).

**Allan Kleinberg** (128 Eaton Way, Cherry Hill NJ 08003) is looking for these LPs: *Russia House*, *Abdication*, *Edward Scissorhands*, *Alfred the Great*, *Loot*, *Henry V* (Doyle), *Mayerling*; and on CD: *Jerry's Recall* (2CD), *Bernard Herrmann Concert Suites* (4CD).

**Douglas Lane** (251 Col. Greene Rd., Yorktown Hts NY 10598) is looking for CDs of *Where the Heart Is* (Peter Martin) and *The Reflecting Skin* (Nick Bicât).

**Clive Mansbridge** (3040 Wister Circle, Valrico FL 33594) is looking for the track "L'Édition Spéciale" used in *Broadcast News*, written and performed by Francis Cabrel, Courtesy of Editions 31 (Paris), reportedly not commercially available.

**Sidnei Alexandre Martins** (Rua Comendador Ferreira de Souza, 291 Jd. Colorado, CEP 03386 180 São Paulo City, SP - Brazil) is looking for CDs of *Grey-stoke*, *The Chase*, *Lighthorsemen*, *Link*, *Cocoon*, *King Kong Lives*, *Dimenticare Palermo*, *Tempo di uccidere*, *Jane Eyre*, *In Harm's Way*, *Octopussy*, *Obsession*, *Batteries Not Included*, *The Serpent and the Rainbow*.

**Robert Mickiewicz** (7 Whittemore Terr., Boston MA 02125) has the following partial want list: *Against a Crooked Sky* (Embryo EM-1005ST, DeAzevedo), *Bite the Bullet* (RFO 102, North), *Challenge of the Salt* (MVC 1001, C. Bernstein), *Cole Porter in Paris* (TV, Bell Syst. PH-36508, Porter), *Emperor's New Clothes* (TV, Rankin/Bass 72-6304, Laws), *Handle with Care* (Preview LP-1001, Mendoza-Nava), *Love Is a Many Splendor Thing* (Cinema LP-8013, Newman), *Shangri-la/Shinbone* (Alley TV, Sound/Brod 300/1, Kline-singer, others), *Sphinx* (War. Bros. HS-3545, Lewis), *Texas Romance/Bad Company* (Chap. STK-1069, Schmidt), *Undeclared/How West Was Won* (LS-1983, Montenegro/Newman). He will buy or trade from an extensive collection. Looking for worldwide trading contacts to acquire (1) import (non-U.S.) soundtracks/shows, (2) obscure, private, promo-only & limited pressings; & (3) studio acetates, transcriptions, master discs/tapes, etc. Want/sale/trade lists welcome.

**Greg Stevens** (710 SW Madison #602, Portland OR 97205) is looking for these Scott Lee Hart LPs or CDs: *Portrait in Immortality* (LP, Pathe OM 974-006), *The Lighthouse* (LP, Soleil Divin V7012s), *Death Be Not Proud* (Crocodylus, LP, Canadisque RD 207.84).

**Jeff Szpirglas** (57 Jerome Park Drive, Dundas, Ontario L9H 6H1, Canada) is looking to correspond and trade soundtracks with those interested in Williams, Elfman, Herrmann, Dr. Who, Star Wars, etc.

**Walter Thomas** (633 Post St #451, San Francisco CA 94109) wants the Nino Rota LPs: *Il bidone* (Fr. 2LP set CAM 500.001), *Fortunella* (Italian release), *Concerto per arpa* (Ital. 2LP set Salvi NSM 1/2). Also seeks original Italian videotape *Fortunella*, no dupe.

**Scott Thompson** (PO Box 57, Henagar AL 35978, ph: 205-657-5141 work, 205-845-7760 home) is looking for on LP: *Oh God: Book II* (Charles Fox, WB-Fox-1, promo), *David Rakin* (Library of Congress, LOC-Rakins), *The American Road* (Alex North, Ford RCA 1445), *The Rainbow War* (David Spear, Int. Media Inc 216), *Napoleon/Pickwick Papers/Prince Request* (Carl Davis, EMI 4542), *Against the Wind* (Mano Mollo, Polydor 2907-048). And on CD, will pay "major bucks" for first two: *Hocus Pocus* (John Debnay, promo), *King Kong 2* (John Scott), *The Lighthorsemen* (Mario Mollo), *Poirot* (Christopher

Gunning), *La sposa bella* (Lavagnino), *Captain from Castile* (Newman, Delos, orig. music, not re-recorded), *Qui c'est ce garçon* (Sarde, Milan France).

## FOR SALE/TRADE

**Tim Ferrante** (PO Box 41, Keyport NJ 07735-0041, fax: 908-739-2834) is liquidating a 1000+ soundtrack collection. LPs, 45s, CDs include Morricone, Barry, Goldsmith, Nicolai, Herrmann, the Professor & Mary Ann. Imports and domestic, 90% in near mint/mint condition. Include SASE with your want list of specific titles. Separate Italian western list available. send SASE. For a copy of the 25+ page master list (details every record), send \$5 to cover printing/postage.

**Adam Harris** (PO Box 1131, Sheffield MA 01257) has for trade only *Music by Richard Bellis* (promo CD, w/ suite from *It*); wanted in return is an unreleased score tape dub or out-of-print CD. For sale for \$25: *The Blue Max* CD, opened but mint, postage pd.

**Sam Houghton** (1138 Hacienda Pl #106, W Hollywood CA 90069, ph: 213-650-7707) has for sale on CD: *London Sessions Vol. 1* (Delerue), *Final Conflict* (Goldsmith, Omen 3), both Varèse, brand new, \$12.

**Mike Hughes** (1191 Oak Drive, Haughton MA 01037) has for sale the following LPs, all in vg to nm cond.: *Battle Beyond the Stars*, *Conan the Destroyer*, *Two Mules for Sister Sara* (Jap.), *Red Sonja* (sealed), *Starblazer* (Jap. w/ inserts), *Until September*, *Jagged Edge*, *Game of Death* (Jap. w/ inserts), *Four in the Morning*, *Goldfinger* (w/ four extra cuts), *E. Taylor in London*, *Empire Strikes Back*, *Return of Jedi* (both C. Gerhardt), *Star Wars Trilogy*, *Creepshow*, *Twilight Zone Vol. 1*, *Godzilla vs. Monster Zero* (2LP Jap. w/ inserts), *Sound Effects of Godzilla* (Jap. w/ inserts). Would also like to hear from any fan of John Barry.

**Paul MacLean** (309 The Parkway, Ithaca NY 14850) has for sale these CDs: For \$6 ea.: *More Songs and Music from Gettysburg*, *Hunt for Red October* (Poledouris). For \$7 ea.: *Love in the Cinema*, *Oldest Living Confederate Widow Tells All* (Snow), *Raise the Red Lantern* (Zhao). For \$8 ea.: *Tie Me Up, Tie Me Down* (Morricone), *Robin Hood: Men in Tights* (Mann), *Original Music from Films of François Truffaut*: Adv. of Antoine Doinel (U.S.). For \$10: *Elmer Bernstein Conducts Bernard Herrmann Film Scores*. For \$15 ea.: *A Farewell to Arms/Barefoot Contessa* (Nascimbene, sealed), *Bandes originales des films de François Truffaut* (Delerue/Duhamel, import, sealed).

**Eric Neill** (18341 Piper Place, Yorba Linda CA 92686; ph/fax: 714-777-2630) has for sale these CDs: *Day of the Dolphin* (Delerue, unopened), *Return to Oz* (Shire), *Lionheart* (Vol. 1 & 2, Goldsmith), *Digital Space* (Morton Gould, LSO), *Double Life* (includes *Private Files of J. Edgar Hoover*, Rózsa), *Lonesome Dove* (Poledouris), *Miklós Rózsa: Hollywood Spectacular*, *La reine blanche* (Delerue), *Highlights from The Scalphunters*, *Hang 'Em High*, *The Way West* (EMI); and by John Scott: *The Deceivers*, *Lionheart*, *Ruby*, *William the Conqueror*, *King of the Wind*, *Cape Horn/Channel Islands*, *Cousteau/Amazon 1 & 2*, *Parc Océanique Cousteau*, *Saint Lawrence*, *The First 75 Years/The Warm Blooded Sea* and *Stairway to the Sea/Australia*, *The Last Barrier*.

**Robert Smith** (2641 Twin Oaks Ct #102, Decatur IL 62526) has CDs for sale including *JFK*, *Batman Returns*, *The Nun's Story*, *Batteries Not Included*, *The Grifters*, *Ranblin' Rose*, *Adams Family and Beauty and the Beast* (TV, Holdridge/Davis). Several sealed LPs also available including the Varèse Holdridge compilation and '70s Goldsmith including *Papillon*, *Wild Rovers* and *The Wind and the Lion*. Write for list. One nice used copy of ultra-rare multi-composer conducted concert album *Music from Hollywood* (stereo, CS 8913) also available. Want lists welcome.

**Jerry Valladares** (3919 Iroquois St, New Orleans LA 70126) has for sale these CDs, add \$1 s&h first disc, 50¢ ea. additional CD: *Country* (\$5), *Parenthood* (\$4), *Shout* (\$5), *American Me* (\$5), *Awakenings* (\$5), *Nothing But Trouble* (\$3), *Avalon* (\$4), *Gods Must Be Crazy* (\$4), *Rover Dangerfield* (\$3), *Hero* (\$6), *The Firm* (\$6), *Man on the Moon* (\$4), *Roxanne* (\$4).

## BOTH FOR SALE/TRADE & WANTED

**John Alcantar** (16547 Brookhurst St, Fountain Valley CA 92708, ph: 714-839-3693 or 714-826-1731) has for sale or trade (all CDs): *Runaway*, *Prince of Darkness*, *The Fog*, *Raiders of the Lost Ark*, *Final Countdown*, *Name of the Rose*, *Temple of Doom*, *7th Voyage of Sinbad*, *Greystoke: Legend of Tarzan* (trade only), *Last Starfighter*, *Robert Folk: Selected Suites*, *Link, Thief of Baghdad/Jungle Book*, *Dark Star*, several Varèse Club titles, many other import and

hard-to-find CDs. Wanted: CDs of *Boys from Brazil*, *Goldsmith: Suites & Themes*, *Robotech: Perfect Collection*, *Eye of the Needle/Last Embrace*, *Octopussy*, *King Kong Lives*, *Phantasm* (Varèse), *Poltergeist III*, *Dawn of the Dead* (Varèse), *Eve of Destruction*, *Raw Deal*, *Raggedy Man*. Please send want and sale lists.

**Kerry J. Byrnes** (11501 Woodstock Way, Reston VA 22094-1622) has for sale/trade original *Barabba* (RCA PML-10306) and *Falstaff* (CAM AMG 3). For sale LPs: *Will Penny*, *Arabesque*, *Peter Proud*, and *Scusi, facciamo l'amore?* Needs these CDs: Barry's *Follow Me* and *Octopussy*, Horner's *Cocoon*, Poledouris' *Cherry 2000*, Rózsa's *Thief of Bagdad* and *Knights of the Round Table*. Also seeking: original RCA SP's of *La battaglia di algeri*, *La classe operaia va in paradiso*, and other rare Morricone LPs/45s. Will trade SPFM Goldsmith tribute CD for best offer.

**Leigh Buck** (6736 Anthony Ave, Garden Grove CA 92645, ph: 714-894-6117) has for sale or trade 75+ LP and cassette soundtracks including *Heavy Metal*, *Meteor* (Japanese), *Lord of the Rings* (2 picture discs), *Cocoon*, *Willow*, *Witches of Eastwick*, etc. Also has hard-to-find CD soundtracks. Wanted (all CDs): *Vibes*, *Red Sonja/Bloodlines*, *Eye of the Needle/Last Embrace*, *Cherry 2000*, *The Reivers*, *Octopussy*. Wish to correspond with other collectors of Goldsmith, Williams, Barry, Horner, Poledouris, etc.

**Andy Dursin** (690 Jerry Brown Farm Road, Wakefield RI 02879) is looking for the *Raintree County* (John Green) 2CD set. Has studio tape of *The Vanishing* (Jerry Goldsmith, 1993) available for trade only.

**Todd Haberman** (36 Harriet Dr, Syosset NY 11791, ph: 516-921-3386) is looking for *Witches of Eastwick* (Williams) and *Krull* (Horner, 79 min.) on CD. For trade is a CD of *Batteries Not Included* (Horner).

**G. Roger Hammonds** (PO Box 5624, Asheville NC 28803, ph: 704-274-1955) has for sale or (preferably) trade CDs of *The Blue Max* (Goldsmith), *Jerry Goldsmith: Suites and Themes*, *The Accidental Tourist* (Williams), *A Summer Story* (Delerue), and *Best of Sei-Fi* (2CD set). Needs English translations of track titles on 10CD set, *Godzilla: King of the Monsters*.

**Amin Matalqa** (615 Dunoon Dr, Gahanna OH 43230, ph: 614-475-6600) is looking for *Willow* (Horner), *Wind* (Poledouris), *Blue Lagoon* (Poledouris). CDs for sale/trade: \$9 ea.: *Rising Sun* (Takemitsu), *In the Line of Fire* (Morricone), *SeaPower* (Whalen), *More Songs from Sleepless in Seattle*, *A Perfect World*. For \$7: *Rambo 3* (Goldsmith). For \$3: *Arachnophobia*. Tapes for sale/trade: For \$5 ea.: *Hunt for Red October*, *Lonesome Dove*, (Poledouris), *Bopha!*, *Field of Dreams* (Horner), *Forever Young* (Goldsmith), *Robin Hood* (Kamen), *Exodus* (Gold), *Back to the Future*. 75¢ s&h per item on purchases less than \$9.

**Dennis Michos** (Via Terpi 25A/10, 16141 Genoa, Italy) has for sale/trade these CDs. All are new, some sealed: *Peggy Sue Got Married* (Barry), *Almost an Angel*, *Tai-Pan*, *Enemy Mine* (Jarre), *Secret of Sahara*, *Voyage of Terror*, *Tre colone in cronaca*, *Abramo* (Morricone), *The Fog*, *Halloween*, *Escape from New York* (Varèse, Carpenter), *Weed*, *Wired*, *Phantasm*, *Evil Dead*, *Hunger*, *North by Northwest* (Varèse), *Cassandra Crossing* (Goldsmith), *Twilight Zone Vol. 2* (Varèse), *NeverEnding Story II* (Folk, Germany). Also for sale/trade these LPs, all new, some sealed: *Cruising* (Nitzsche, CBS Italy), *Cagliostro* (De Sica, CBS 69110), *E Lollipop* (Holdridge, RCA Italy), *L'Americano (etat de siege)*, *Theodorakis*, *Arion VARN 3011*, *Laura* (Juvet, Barclay France), *Next Man* (Kamen, Derby Italy), *Chappaqua* (Shankar, CBS), *Cold Noise* (Falsini, Polydor), *Prova d'orchestra* (Rota, CAM SAC 9096, original). Also these very good cond. LPs: *Sacco e vanzetti* (original, Morricone), *Zombi* (Goblin, Cinevox). Looking for the following CDs: *The Reivers* (SRS), *Witches of Eastwick*, *Vibes* (Varèse CD Club), *Krull* (SCSE). Desired prices: \$40-50. Send trade lists and prices.

**Mark So** (302 Scottholm Blvd, Syracuse NY 13224-1732) has for sale/trade CDs of *Love at Large* (Isham, Virgin, CD like-new, box notched) & *Science Fiction Movie Themes* (Laserlight, like-new). Looking for: *Krull* (79 min.), *Brainstorm*, *Batteries Not Included*, *Battle Beyond the Stars* (Rhino LP), all by Horner.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale/trade, or LPs/CDs they want, or areas they would like to write others about, etc. To place an entry (it's free), write in; you may write your entry word for word or tell what you want to say and an entry will be written for you. No long lists. Send your ads to Lukas' address on p. 2.



## FILM MUSIC CONCERTS

**California:** June 18—San Francisco sym.; *7th Voyage Sinbad* (Herrmann).  
**Colorado:** July 10—Colorado sym., Steamboat Springs; *Bonanza, Dances with Wolves* (Barry), *Once Upon Time in the West* (Morricone), *President's Country* (Tiomkin), *How the West Was Won* (Newman). July 10—Breckenridge Music Fest.; *Sons of Katie Elder* (Bernstein), *Duel in the Sun* (Tiomkin), *Magnificent Seven* (Bernstein), *Furies* (Waxman), *Oklahoma Crude* (Mancini), *Josey Wales* (Fielding), *Huckleberry Finn* (Waxman), *Happy Trails*.  
**Indiana:** July 13, 14, 16—Indianapolis s.o.; *Caine Mutiny* (Steiner), *Captains Courageous* (Waxman).  
**Illinois:** June 15—Chicago sym.; *Magnificent Seven*. July 4—Lake Forest s.o.; *Raiders March* (Williams). (Also, the Chicago s.o. will perform [to film] a "Symphonic Night at the Movies" June 25-26 or July 1-2; call for dates.)  
**Maine:** July 22, 23—Portland s.o.; *Dr. Zhivago* (Jarre), *Romeo and Juliet* (Rota), *Wuthering Heights* (Newman), *Dances with Wolves* (Barry).  
**Massachusetts:** June 15, 16—Boston Pops, John Mauceri, cond.; *Murder on the Orient Express* (Bennett), *Memory Waltz* (Herrmann), *Gigi* (Previn), *Madame Bovary* (Rózsa), *Dances with Wolves*, *Ben-Hur* (Rózsa), *Star Wars*.  
**New York:** July 3—Am. Legion Band, Tonawanda; *Medal/Honor* (Waxman).  
**New Jersey:** July 29—Newark s.o., Garden State Per. Arts Center; *Wizards & Warriors* (Holdridge), *The Natural*, *It's a Mad, Mad, Mad World* (Gold).  
**North Carolina:** June 12—Winston-Salem s.o.; *Raiders March*. July 3—Winston-Salem s.o.; *Dusk* (Waxman).  
**Ohio:** July 9—Columbus s.o.; *Fahrenheit 451* (Herrmann), *Sleuth* (Addison).

**Pennsylvania:** July 9—Pittsburgh s.o.; *The Natural* (Newman).  
**Rhode Island:** June 15—Westerly s.o.; *The Raiders March* (Williams).  
**Texas:** July 1—Ft. Worth s.o.; *Star Trek DS9, TNG, TV suites & themes*.  
**Washington:** July 31—Bellevue phil.; *Around the World in 80 Days* (Young), *Hawaii* (Bernstein), *Mag. 7* (Bernstein), *Arctic Whales* (Mancini).  
**France:** July 8—Marseilles Opera orch.; *The Raiders March* (Williams).

Upcoming Hollywood Bowl concerts: July 8, 9: "A Symphonic Night at the Movies," *Star Trek V, 2001, Things to Come, Bride of Frankenstein, Ben-Hur, Gigi, Brigadoon, Wizard of Oz, That's Entertainment 3*, most to film. July 17: *7th Voyage of Sinbad, Aladdin*. July 20: *Sabrina, Hotel Berlin and Cafe Waltzes*.

Jerry Goldsmith will be with the San Diego s.o. in August. Call for date.

John Williams will conduct a July 31 Ravinia, IL concert. Call 312-Ravinia.

A diabetes benefit film music concert took place June 6 in Los Angeles; works by David Newman, Alan Silvestri, Dave Grusin, Danny Elfman, Michael Kamen.

For a list of silent film music concerts, write to Tom Murray 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts taking place with film music pieces being performed. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons).

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## QUESTIONS

**Q:** Just how much (legitimate) vinyl is being pressed today? I've heard that new LPs are being made. -GR

**A:** Little if any in the U.S., but production continues in countries like Brazil with such LPs as *Three Musketeers*, *Jurassic Park* and *Free Willy*. Footlight Records has these in stock (212-533-1572); LPs sometimes come out of England and Germany as well.

**Q:** On the original Project 3 LP of Bandolero!, the stars listed are James Stewart, Raquel Welch and George Kennedy. Nowhere is the second-billed Dean Martin listed on the front or back cover or mentioned in the synopsis inside the gatefold. In the recent Intrada CD, Martin is again omitted from the cover credits and drawing of the characters but is mentioned in the liner notes. What possible contractual problem could there have been to omit Martin's name from the soundtrack credits? -DW

**A:** At the time of the original LP, Martin was a popular singer for another record label. Although he didn't sing on the *Bandolero!* album, there was a provision not to mention him in its artwork or notes. For the recent Intrada CD, the same artwork had to be used for contractual reasons, but the new notes were free to include Martin's name (nobody cares by now).

**Q:** The music credits from the Superman movies have always confused me. Superman: The Movie was credited to John Williams. Superman II, however, was credited to Ken Thorne from original music composed by John Williams. Superman III was credited to Ken Thorne by himself even though the Williams theme is still there. Finally, Superman IV was credited to Williams with music composed and conducted by Alexander Courage. Who did what on all of these? Did Williams have anything to do with the last three? What is the status of the soundtracks on album/CD? -JA

**A:** Williams scored the first one. Okay, that part is easy. For the sequels, his original material was re-arranged by Ken Thorne on II and III and by Alexander Courage on IV. Thorne and Courage also composed new music to fit new situations, etc. The difference in credits of the sequels could have been due to the

amount of Thorne or Courage vs. Williams material, it's hard to say. (As far as I know, Williams had no involvement in the sequels; rumors he wrote a few new themes for IV have never been substantiated.) *Superman: The Movie* was released on a double album and cassette, but two tracks were omitted on the U.S. CD. The Japanese CD, however (WPCP-3859), includes all the tracks—perhaps technology had advanced by that time. *Superman II* and *III* were each released on a single LP at the time of the films. They were later combined onto one CD in Japan (WPCP-3860), now out-of-print, and have never been released otherwise. *Superman IV* was never released on any format.

**Q:** I have a question for Silva Screen. Why were the first five seconds of the best cuts (tracks 8 and 9) of the *Until September/Star Crash* CD cut off? -DFI

**A:** The tapes were damaged and editing had to be done.

**Q:** What is the exact job of an orchestrator? -DF

**A:** To take the composer's sketch and flesh it out into a full orchestral score. This is done by copying out the parts, translating abbreviations into full notation, carrying out written instructions, adding details as required, etc. The extent of the job totally varies with the people, situation and time-frame involved. See FSM #34.

**Q:** Who orchestrated *Brainstorm* (1983)? -DF

**A:** Probably Greig McRitchie, James Horner's orchestrator for most of the '80s. There's no credit on the album and I don't feel like checking the end credits of the movie. Sorry.

**Q:** Are orchestrators present during the recording sessions for a film score? -PB

**A:** Usually, although it depends on the circumstances. If a score is being recorded overseas, for instance, the orchestrator won't always tag along.

**Q:** Would an orchestrator (or other personnel) "re-hearse" with the orchestra before the conductor/composer of the film arrives? Would he, for instance, spend a day before, doing "Let's try this section" or "Let's see how this works here," or would this be up to the

Remarkable Patience by LUKAS KENDALL

**composer to take it from its early stages through to the final score? If a composer feels a certain orchestration isn't quite right, can he ask for a change and then have new parts printed up for the next day's session?** -PB

**A:** It's rare but not unheard of for an orchestrator to rehearse the orchestra (outside of cases where he or she is also the conductor). However, it wouldn't be to "try things out"—these guys know what things sound like, as do the composers. (It should be noted that most composers can orchestrate, they just don't for reasons of time.) If things are "tried out," it's usually by the composer for the director, not by the orchestrator for the composer. Sometimes changes are made and new parts printed up for the next session, sometimes they are just made on the stand, but again they are usually at the director's request, not the composer's.

**Q:** Why isn't James Horner allowing *Battle Beyond the Stars* to be released on CD? -DF

**A:** If it was one of your first film scores, had a lousy performance with wrong notes, and had rip-offs from a lot of other scores, would you want it out?

**Q:** When another composer's work is used in a trailer, does the composer get compensated? -AM

**A:** Yes, at least in theory. Sometimes they get screwed.

**Q:** What was used in the *Schindler's List* trailer? -AZ

**A:** At least one trailer had Cliff Eidelman's *Triumph of the Spirit*. Other ads used Williams' music.

**Q:** What is the great dramatic choral music in the *Cliffhanger* trailer? -MS

**A:** Mozart's "Dies Irae" from *Requiem*, combined with Wagner's "Ride of the Valkyries." Luiz Nogueira from Brazil asked which specific version of the *Requiem* it was, but that I couldn't find out. Big advertising houses can be very difficult to deal with, and I'd just as soon not be on hold for two hours to ask something like this.

**Q:** Is Vangelis still active in film music? -MS

**A:** Apparently. He just scored *Bitter Moon* for Roman Polanski; no soundtrack album, though.

Q: Was there some reason the end credits were included twice on the Jurassic Park CD, once put together as in the movie (track 7) and also in separate parts (tracks 2 and 16)? -RM

A: Possibly for radio play, to give radio stations the option of playing a single version of either main theme.

Q: I have a collector's edition LP (Polygram 813 774-1) of "Lapti Nek" from Return of the Jedi, including the album version of the song and a seven minute remix with no vocals. Is this available on CD? Was it going to be released on the legendary "fifth disc," or is it even considered an official release? -RM

A: It's not on CD but it is an official release. It was not going to be included on the extra CD which Fox may release as a follow up to their 4CD box set, *Star Wars Trilogy: The Original Soundtrack Anthology*.

Q: Is film composer John T. Williams (Pete 'n' Tillie, 1972) the same John (Johnny) Williams who scored Star Wars? If so, what is the name for the initial 'T' and why is this the only film in which he used it? -TJ

A: Yes. John Towner Williams. Don't know. He might have used it on a couple of other projects.

Q: Where does the step of making a CD come in while working on a film score? Is what we hear on CD the actual audio music track from the film, which has been isolated (after the film was completed) and mastered onto CD? Or do they finish recording with an orchestra, then prepare the material for the CD, then add the music to the movie? -PB

A: Generally, the same master tapes of the recording session used to dub the film are then used for the album. The music is not "sucked out of the movie" and put onto a CD, unless for some reason the recording sessions are lost and such a direct audio track is the only thing left. In that case, what would be used would be the magnetic 35mm film stems, with music edited to picture and going up and down in volume alongside separate sound effects and dialogue tracks. This is what you usually hear on laserdiscs with a secondary audio channel—it generally can't be released on CD without major "fixing," and even then sounds really funky.

Q: Why wasn't there a soundtrack album for Highlander? The film's end credits advertise one on EMI. -DF

A: Massive stupid legal problems. An album did come out of Queen songs from the film, *A Kind of Magic*, and a suite from Michael Kamen's score was recently re-recorded on edel Germany's *Best of Fantasy*.

Q: Why has no music from Fox's Seven Cities of Gold (1955) by Hugo Friedhofer ever been released? -TB

A: Nobody did an album at the time for whatever reason (too expensive, not popular enough, etc.) and Fox hasn't gotten to it yet for their new Classic Series.

Q: In Prince of Foxes (1949), a male opera singer is singing a sweet melody, later used throughout the film as a love theme. Alfred Newman scored the film—did he also write this theme or is from an opera? -TB

A: It's by Newman. He actually wrote it a year earlier for the finale to *The Snake Pit*.

Q: How much "extra music" did Michael Kamen contribute to *Life Force* (1985) and why? -SA

A: Kamen's contribution is mostly the repeating electronic figure heard in the opening of the movie and tracked throughout it. What happened was that Henry Mancini scored a cut that was some 25 minutes longer, when it was titled *Space Vampires*. The movie was re-cut, someone didn't like Mancini's score, and since post-production was done in England, Kamen (with James Guthrie) was called in to write the extra music.

Q: Who owns the rights or master tapes to *Maxie* (Delerue, 1985)? I would like to write a letter to get it available on CD? -AH

A: Friend, sometimes just finding out who owns these things is the hardest part of releasing a CD. Try the studio, Orion. There is some music from *Maxie* on Vol. 2 of the Georges Delerue *London Sessions* on Varèse.

Q: What orchestra was used for the Delerue *London Session* CDs? -SA

A: A London pick-up group of various players. The CDs also featured some original film tracks like *Salvador*, *A Little Romance*, *Agnes of God*, etc.

Q: On Vol. 2 of the Delerue *London Sessions*, he conducts a "theme" from *Interlude*. However, it is not the exotic love theme most heard in the movie, but a secondary theme of lesser interest. How come? -BF

A: According to Varèse's Bob Townson, it was just what Georges picked to do. (Also, it was being used as the theme for a popular radio show in Europe at the time and there were a lot of requests to have it on CD.)

Q: Does the rejected score for *Since You Went Away* by Polish composer Alexandre Tansman exist? -ST

A: Doubt it. Tansman probably got only so far as auditioning some of the score on piano for Selznick who then rejected it for the 1944 film.

Q: How exactly is the Best Score Oscar chosen? Is it true everybody (actors, cinematographers, etc.) votes? Is there any difference with the Golden Globes? -SAU

A: Only the music branch votes for the Best Score nominations, but the entire Academy votes for the winner. The Golden Globes are picked by a bunch of journalists who write for foreign publications; the entire group picks both nominees and winners.

Q: Why did Patrick Stewart do the longer narration on the *Nightmare Before Christmas* album but not the shorter one used in the film? -BM

A: Danny Elfman wanted to extend the narration done in the film for the album, and so RICHARD KRAFT suggested they get Patrick Stewart, which they did.

Q: On the *Right Stuff* album, the track "Glenn's Flight" is not the music in the movie. What is in the film is a BSO-Ozawa performance of Holst's *The Planets* which segues into a humbly beautiful motif. What is that music? The track on the album was definitely written for that scene but is quite different. -MS

A: It's Henry Mancini's *White Dawn*. Think of the music used for the sequence in the movie as four parts: 1) *The Planets*. 2) *White Dawn*. 3) Bill Conti's imitation of *White Dawn*. 4) Conti's original music.

Q: In an interview for a French magazine *Score 2000* (the first and last issue) Douglass Fake said that *Intrada* had made an offer to release the score from *Total Recall*. He said that he was disappointed by the omission of some of the best cues on the Varèse CD ("The Implant," "The Massacre") and that *Intrada* would have better represented the score. Was he saying that his CD would have been longer or just different? -SAU

A: It would have been around 55 minutes, sequenced by Goldsmith and Fake. It's a moot point now since Varèse owns the rights.

Q: My favorite pieces of music from *Alien* are the main title and the scene where Kane is being lowered into the egg silo. However, they are not contained on the albums to *Alien* or *Freud* (the temp score, used in some scenes of the final film). What are they from? -DF

A: They are just original Jerry Goldsmith cues for *Alien* which weren't included on the *Alien* album.

Q: What's up with *Lalo Schifrin*? Was his last score *The Fourth Protocol*? -AM

A: No, he scored *The Beverly Hills Billies* just last year. He works mainly in conducting and concert performances nowadays.

Q: Is there a complete album to *Dirty Harry* (Lalo Schifrin, 1971)? -CD

A: No, just a few cuts on the 1983 Viva album *Sudden Impact* (1-23390), a compilation of music to the *Dirty Harry* films, i.e. *The Enforcer*, *Magnum Force*, etc.

Sean Adams asked what the first feature film scores of the following composers were: Maurice Jarre: *Bravo Alfa* (1956, French). John Williams: *Daddy-O* (1959). (This was shown on *Mystery Science Theater 3000* a few years ago, featuring a jazz/big band score. When Williams' credit came up, the characters who make fun of the movies remarked, "Huh? This must have been before he heard Stravinsky.") Ennio Morricone: *The Fascist* (1961, Italian). Alan Silvestri: *The Amazing Dobermans* (1976). Michael Kamen: *The Next Man* (1976, w/ Sean Connery). Basil Poledouris: *Extreme Close-Up* (1973). Erich Wolfgang Korngold: *A Midsummer Night's Dream* (1935, adaptation).

DOES IT EXIST? *Big Wednesday* (Basil Poledouris, 1978), no release. *Flight of the Intruder* (Poledouris, 1990), no release. *No Man's Land* (Poledouris, 1987), Varèse Sarabande LP and CD. *Flesh + Blood* (Poledouris, 1985), Varèse LP. Varèse CD Club limited edition CD (sold out). *The Third Man* (Anton Karas, 1949), London LP. *A Midnight Clear* (Mark Isham, 1992), no release. *Summer & Smoke* (Elmer Bernstein, 1961), RCA and Entr'acte LPs. Preamble CD. *Mary, Queen of Scots* (John Barry, 1971), Decca LP. *Marco Polo* (Ennio Morricone, 1982, TV), Arista LP.

## BOOTLEG UPDATES:

Bill Boehlke wrote in with some updates to his series (FSM #36-44) on bootleg soundtracks. Here's Bill:

**The Film Music of Bernard Herrmann** (Cine-sound CRS-301). Side one is "The Last Grave at Siccoro Creek" from the '60s TV series *The Virginian*. Side two is a selection of TV music, likely from the CBS archives. Front cover says "Conducted by Klaus Kuse" and performed by the Werzburg Radio Orchestra. Nice abstract watercolor front cover. Label number on back cover says "CSR" instead of CRS. Reportedly, Klaus Kuse and Hans Rosbach were known to pound down a stein or two during October-fest, bemoaning their fate as phantom baton wavers.

**Follow Me** (JB-1). A CD boot of the Japanese LP, music by John Barry. This one came from England. Same front cover art as LP, back cover is basically Japanese writing with the track titles, a la POO. The producer of this one [reportedly Robert Wood of Movie Boulevard -L.K.] has done several other boots such as *Maddalena*, *Une breve stagione* and *The Hills Run Red* (West 219, with an extra track than the POO edition). Thanks to CD-psycho Otto Filip for the info.

**The Caine Mutiny** (RCA LOC-1013). A recent boot of the legendary original, a real beauty. Full-color reproduction of the front cover, with the RCA logo and all. The back cover is intact. I talked with the culprit at a record swap meet in Glendale, CA who confirmed producing only 200 copies. The price tag? \$100!

Also, a correction: *Allonsanfan* was not a genuine boot that saw any kind of release. A couple of acetates were pressed off the master tapes, but it was strictly an unreleased deal. Thanks to Gary Radovich for the info.

**CORRECTIONS/UPDATES:** I screwed up a line last issue in Steve Taylor's *Sand Pebbles* review where he compares Goldsmith's song "And We Were Lovers" to "Three Stars Will Shine Tonight" from *Dr. Kildare*. • Steve Russ from Down Under wrote in about Ron Goodwin soundtracks, the subject of a recent *Collector's Corner* by Bob Smith. He notes that *The Battle of Britain* was released on CD on British EMI CDP 79 4865 2, with extra tracks from other films. Also, the 2LP set *The Ron Goodwin Story: The First 25 Years* (TWOSP 108) was released on a 2CD set in Australia, *The Ron Goodwin Collection* (EMI 2505052). • Scott Halander of Los Angeles, CA has some info on Fumio Hayasaka (1914-1955) soundtracks, mentioned in FSM #40. *The Seven Samurai* LP was on Toho Records KX-1002. A suite from the original soundtrack is available on a SCD box set from Fun House titled *The Complete Soundtracks of Akira Kurosawa. The Seven Samurai* suite is on disc two, running 21:34 and sans dialogue. A suite from *Rashomon* was re-recorded by Yasushi Akutagawa on a Japanese Fontec CD (FOCD 3244). It has around 20 minutes from *Rashomon* plus three concert works. • Lots more next month. Stay tuned!

**A POEM FOR THE READERS:** I recently gleaned this from the computer Internet, apparently something which had been anonymously floating around:

Little James Horner got stuck in a corner  
Just as his deadline drew nigh.  
He paused and said "Um," then Prokofiev he hummed,  
And said, "What a composer am I!"

I didn't write it. Have a good one, folks.

## Questioners This Month:

JA: James Auman, Raleigh, NC  
SAU: Stephane Auberger, Villejuif, France  
PB: Paul Bouthillier, Calgary, Alberta  
TB: Thomas Brady, North Babylon, NY  
BF: Bill Finn, Martinsville, IN  
DF: Don Flandro, West Jordan, UT  
AH: Adam Harris, Sheffield, MA  
TJ: Thomas Jaehnig, Bremen, Germany  
AM: Alex Mangual, Jersey City, NJ  
BM: Bruce Moore, Louisville, KY  
RM: Rob Mullin, Manhattan, KS  
GR: George Reed, Philadelphia, PA  
DW: Douglas Weatherford, Dallas, TX  
AZ: Amer Khalid Zahid, Kharachi, Pakistan

## Repeat Offender Awards:

SA: Sean Adams, Citrus Heights, CA  
CD: Cédric Delele, Noyen, France  
DF: David Friede, Pittsburgh, PA  
MS: Mark G. So, Syracuse, NY  
ST: Stephen Taylor, Mt. Prospect, IL

Send your questions in today! (See address, p. 2.)



# WHISTLING AWAY THE DARK

HENRY MANCINI'S 70th BIRTHDAY by MATTHIAS BÜDINGER

Every human being is subjected to growing old. Creative individuals, however, have one big advantage, a privilege that nobody is able to take away—their work will always grant them a freshness and ageless youthfulness.

On April 16, 1994, Henry Mancini celebrated his 70th birthday. But isn't that just biological information? With his exceptional songs and scores Henry Mancini has already enrolled in the book of immortality. Hank will be forever young, like all the moon rivers, pink panthers and Peter Gunns, like all the Victors and Victorias devised by his unmistakably Italian heart and soul.

Henry Mancini was the invisible third man on Audrey Hepburn's and Albert Finney's roads through France and marital crises; he went to the river with Else Martinelli and some lovely baby elephants; he waited with Audrey Hepburn until dark came; he was the real winner of the great race between Tony Curtis and Jack Lemmon; he went through days of wine and roses; he equipped Orson Welles with a touch of evil; he took a vacation with Jimmy Stewart; he tried to help Rock Hudson catch fish; he accompanied Peter Sellers to a disastrous Hollywood party; he picked sunflowers with Sophia Loren and Marcello Mastroianni; and killed the great chefs of Europe in order to collect a glass menagerie.

In all these films and many more Hank remained true to his unmistakable musical signature, one that is capable of manifold shades and nuances, but that nevertheless is always giving evidence of a sophisticated, intelligent and distinguishedly restrained creator. With growing age Mancini's face assumes more and more features of a noble Italian aristocrat who knows how to behave in every circumstance. Hank's cultivated and man-of-the-world manners have always been evident in his compositions—one reason why he became Blake Edwards' and Stanley Donen's ideal composer. Mancini's music is pure, clean, charming and just lovable, unforgettable and

irresistible. In other words, his music is Mancini, since Hank is charming, sympathetic and totally without vain. Yet he can be reserved and formal for those he doesn't know. He is not the type of man who embraces and kisses the whole world as Lenny Bernstein used to; Mancini remains rather shy and modest in his interior life, putting all emotions and darker sides into his music.

Mancini's Italian ancestry is without a doubt responsible for his unerring melodic senses, for the natural structure and logical development of his musical textures which never sound trivial. Not many composers throughout history have had such melodic instincts in music history. I'm thinking of men like Franz Schubert, Beethoven, Brahms, Tchaikovsky and all the Italian opera composers (Puccini, Rossini, Verdi). In America the great composers of musicals knew how to write melodies sounding as if they existed since the world began or as if Mother Nature herself had created them—Irvine Berlin, George Gershwin, Richard Rodgers and Cole Porter, and in films the Sherman brothers and Henry Mancini.

In many books and articles on film music one can always read about Mancini bringing popular music idioms into the film business at the end of the '50s and opening doors for men like Lalo Schiffrin, Quincy Jones, Neal Hefti and Dave Grusin. This is certainly true, but Hank's most wonderful contribution to film music is his subtlety and sensitivity in underscoring scenes. An unnoticed look, a short movement of a head, an invisible change of moods—nothing escapes Mancini's notice, he pays attention to everything on and off the screen and is able to "catch" these changes and emotional subtleties musically without falling into mickey mousing. The way Henry approaches his films can only be called empathetic. His distinct senses just tell him what to do. He serves the audience and the movie, yet is self-confident enough to know that he has to be heard, that he is an artist with his own rights.



Henry Mancini (r) helping Jerry Goldsmith with his SPFM Career Achievement Award, March 1993.

The enthusiastic writer of this article began to fall in love with Hank Mancini's music around 1977. You may know that feeling. You listen to something and you immediately feel it flowing into every corner of your body and psyche. You hear it and you realize, "I got a new friend." You and the music become a unit, you start to breathe it. Henry Mancini kidnapped me and brought me into a place of peace, harmony, elegance, sophistication, humor and intelligence. I enjoyed it, maybe because I wanted to escape my reality of adolescence and pimples. My friends went to discos—I stayed at home listening to my vast archives of Manciniana. If I had to epitomize Mancini's music with one of his many song titles, it would be "Whistling Away the Dark" from *Darling Lili*. Mancini banishes all darkness in ourselves and around us just with his clear music. To me Hank is like an Italian street musician who has a cheerful crowd around him once he starts playing his music. I will always be in the crowd. Happy Birthday, dear Henry. \*

## GOLDSMITH IN NOTTINGHAM

On January 15, 1994, Jerry Goldsmith led the BBC Concert Orchestra and Nottingham Harmonic Society in a rousing concert of music by himself and others. It was a welcome return for him to English concert halls after recent performances in the U.S., Spain, Finland and Israel.

The program opened with *Masada*, a superb concert piece and a great workout for orchestra and conductor to get past the butterflies in the stomach. Goldsmith introduced the piece by recalling how Universal Studios sent him to Israel to research music, and how he found that Roman armies did not have drums but used swords against their armor to produce a marching rhythm. He said that as the orchestra does not have Roman armor as standard instrumentation, he employed a blacksmith's anvil instead.

Everyone assumed that the Miklós Rózsa selection would be *Spellbound*—reportedly Goldsmith's favorite score—but instead he performed the waltz from *That Hamilton Woman*. The maestro spoke of the impression *Spellbound* made on him when he was 16. He came out of the theater in love with Ingrid Bergman and the music of Miklós Rózsa and promised to himself that when he grew up he would write music for film and marry Ingrid Bergman. He finished by saying he didn't marry Bergman but became a film composer which got laughs from the audience.

The lavish program (a single leaflet) had *Rudy* as next up, but Goldsmith starting talking about his then-latest project, *Six Degrees of Separation*, and how director Fred Schepisi had suggested a tango as the score's central feature. To our delight he then conducted the first live performance of the "Tango from *Six Degrees of Separation*."

The main title from *Rudy* followed and was an outstanding collaboration of orchestra and choir, frighteningly accurate to the film version. Goldsmith introduced the piece by explaining the emergence of an Irish influence in the music. Next was Franz Waxman's *The Spirit of St. Louis* ("Prelude" and "Building the Spirit"). This was quite an aggressive piece but the orchestra had no trouble keeping up. Applause was generous; Goldsmith remarked that although he had never met him, Waxman was probably his favorite of the so-called Golden Age composers.

To round off the first half of the concert Goldsmith introduced a suite from *The Omen*, recalling when the producer asked him what ideas he had for the score. Goldsmith, having none, remarked "I think I'll use a choir," which got the producer immediately excited. Later when he said "I can't wait to hear this choir," Goldsmith responded, "Nor can I." The *Omen* suite is a recent inclusion in Goldsmith concerts so it was especially exciting to see and hear the orchestra

Concert Report by JASON NEEDS

and choir working together. It's difficult to describe but remarkable to watch—don't pass up the chance to see this concert version. The suite was an ambitious collection of moments from across the score, from the "Opening Titles" to "The New Ambassador" to "The Killer's Storm."

After the intermission, Goldsmith returned with the suite from *The Boys from Brazil* and introduced it with memories of his friendship with director Franklin J. Schaffner. Two Alex North scores were then featured, "Gathering Forces" from *Viva Zapata* and "Main Title," "Dawn of Man" and "Main Theme" from *2001*. Goldsmith told how his admiration for North started with a screening of *A Streetcar Named Desire* which revealed an inventiveness in music he had never heard before. The most anticipated selection was of course *2001* and how well the orchestra would play this intricate music; also how the audience would react to an original score most of them did not know existed. The performance was a success and received lengthy applause.

I was looking forward to *The Russia House*, one of my favorite Goldsmith scores, but the absence of saxophone and general popularization of the sensitive theme did spoil it. Goldsmith introduced the piece by saying how after *Total Recall*, which had more notes than a Bruckner symphony, he didn't want to score any more action

films. *The Russia House* was a welcome change. Goldsmith introduced Alfred Newman's *All About Eve* by telling how it was Newman who gave Goldsmith his big break (with a recommendation for 1962's *Lonely Are the Brave*) and how masterfully Newman ran the Fox music department. *Sleeping with the Enemy* suffered a little in giving the piece a bigger orchestral feel than on the original soundtrack. However, the solo flute was stunning and Goldsmith was quick to praise the player's contribution.

The penultimate selection was a lengthy suite from Herrmann's *Psycho*, encompassing a number of short cues from "Opening Titles" through "The Murder" to the finale. Goldsmith talked about his first confrontation with Herrmann who

had shouted at him from across the street that he had sold out to Hollywood for using an orchestrator on *Lonely Are the Brave*. However, as quick as Herrmann was to criticize, he was quicker to praise. The performance was superb.

Goldsmith concluded the evening with the standard *Star Trek V* "End Titles." Back in 1989 the London Symphony Orchestra did not do such a good job on the piece so I was hoping for something better. We got it. The performance was outstanding and the atmosphere afterwards was electric. Goldsmith himself stood and clapped to the orchestra; he left but returned to the stage four times. He finally gave in to do an encore, "Bronco Bustin'" from *The Wild Rovers*. Of course the audience responded with still more

applause; Goldsmith returned to the stage a couple more times but finally threw his speaking notes into the audience to show his fatigue.

Goldsmith remained backstage for the obligatory album signings and questions. He finally exited 20 minutes later at a side entrance for a car to take him back to London. However, some guys coming out of a night club a little worse for drink had got into the crowd and one got to Goldsmith, put his arm around him, and said in a slurred voice, "Alright, mate." The crowd, and Goldsmith, stood stunned. The drunks soon after departed and one was heard saying "Who the f--- was that?" The other responded, "I don't know, some country and western singer."

# GRAEME REVELL

## Interview by Daniel Schweiger

Many rock musicians-cum-movie composers can boast of their versatility with electric guitars and keyboards, but few can find rhythm in a cicada's chirp or the screams of a welding machine. Where a top-40 background can breed a pleasantly harmonious and conventional film score, Graeme Revell's upbringing was in the harmony-be-damned arena of industrial rock. In a universe of Danny Elfman wanna-be's, Revell's soundtracks come from another world.

Working as an asylum orderly before founding the trailblazing industrial group SPK, Revell's daring sound collages with insects and mental patients gave a taste of his haunting first score to 1987's *Dead Calm*. For this ocean-bound thriller, Revell employed off-key synthesizers, an opera singer and his own hyper-ventilated breaths for an atmosphere of pure dread. It was the kind of convention-breaking score that made the industry take note of his fresh taste of insanity. But Revell's rejuvenation of suspense scoring only typecasted him with a succession of industry-enforced, confoundingly bland scores like *The Crush* and *The Hand That Rocks the Cradle*. Only on such independent films as *Love Crimes* and *Until the End of the World* did Revell seem to find his promisingly strange voice.

Yet somehow, Revell always managed to slip an original touch into the ordinary, an African beat accompanying Madonna's gyrations in *Body of Evidence* and computer voices lurking about *Ghost in the Machine*. But it finally took John Woo, another immigrant who was bucking the studio system, to give a break to a fellow creative traveler. Revell's score for Woo's *Hard Target* finally delivered on the composer's promise, jettisoning the usual orchestral heroics for an innovative action score where Kodo drummers jammed with Cajun blues.

Now Revell continues to break out of the Hollywood mold with his scores for *The Crow* and *No Escape*, returning to the tribal beat and surreal rhythms that made *Dead Calm* so audacious. While his use of aboriginal instruments perfectly fit the savagery of *Escape*'s penal colony, his haunting approach to *The Crow* makes the film especially touching in its tragic wake. Brandon Lee's character of Eric Draven, a rock musician transformed into a spirit of vengeance, is particularly well-suited for Revell. While the composer's past musical emotions were primarily about sex and death, *The Crow*'s wailing guitars, angelic choir and ghostly female voice are tuned for a more poignant effect. It's Revell's ability to convey a tragic bloodbath that makes *The Crow* a strikingly original, energetic and emotional

score. Lee's presence haunts the film, but it's Revell's weird musical spirits that make a palpable and welcome return.

**Daniel Schweiger:** How did you get involved with *The Crow*?

**Graeme Revell:** Alex Proyas, the director, had known about SPK since 1980 and had always wanted to work with us in Australia. In the past, he collaborated with a guy who was mostly a sound designer, and no one in Hollywood was about to trust a wild card like that. So Alex had a lot of trepidation when he came to make a film in America. He wanted to work with someone he was familiar with, and since I was now living in Los Angeles, everything worked out well.

**DS:** How did Brandon's death affect the score?

**GR:** Quite a lot. Brandon was learning guitar at the time, and his riffs were intended to be a performance playback. I wrote those chords at the end of 1992, but Brandon died before he could play them. So a body double ended up playing guitar on screen. The score needed some orchestrated theme to it, which was almost a moot point because the director didn't like symphonic music. But I kept nagging Alex until he finally got the idea, and the guitar theme became an orchestral part of the score. The film's focus ended up shifting from Brandon's character to Sarah, the little girl. I had a theme for Shelly, Eric's dead girlfriend, to link all of the characters together. Brandon and Eric Draven became one to me by the end of scoring. I was writing music for him instead of the Crow.

**DS:** Had you already scored scenes that had to be changed?

**GR:** Scoring *The Crow* was an amazing ongoing thing. Brandon died early in 1993, and then the film changed editors. I was always writing music behind scenes they were re-cutting. But although huge parts of the movie were changing, I was counting that the scenes' emotions would be the same. Music editing programs also were helpful in fitting my music into the revamped *Crow*.

**DS:** What was it like to work on a film surrounded by so much death?

**GR:** I seem to be one of the few people unscathed by "the curse of the crow." Even the music supervisor broke her leg in 40 places! I wanted my song "It Can't Rain All the Time" to be relatively simple, and not show off any cleverness. It's almost an epitaph for him.

**DS:** How did you see the character of the Crow?

**GR:** To tell you the truth, I don't know if I addressed that. Sometimes people get more out of the music than I intended. I just wanted to lay off the cartoonish horror aspects of the Crow,

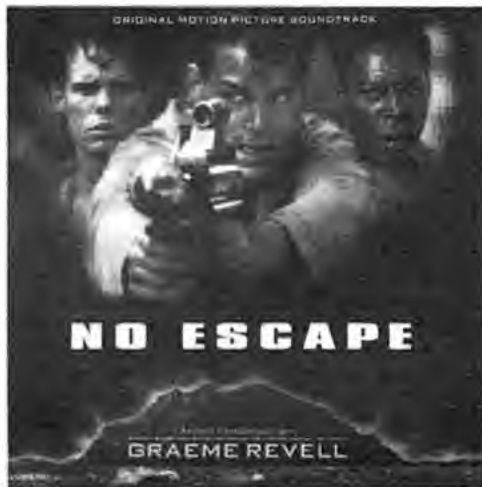
and make Brandon as human as possible. I didn't score for character motifs. I just saw it as Eric, Sarah and Shelly against the world.

**DS:** What was your stylistic approach to *The Crow*?

**GR:** I always saw scoring *The Crow* as a cult opportunity like *Blade Runner*. Using children's voices and ethnic instruments were a futuristic approach for me, and I see the future as an implosion of musical styles. But while the duduk is one of my favorite instruments, it sounded too Middle Eastern for Alex's taste. He wanted voices, which were too ordinary on their own. So I put the duduk and voices together, and the music suddenly became interesting and strange, opening a window for my thematic approach. I also used samples of birds, blues riffs, a children's choir and a 50-string orchestra. I took three weeks to write the symphonic elements, and four to compose with the synthesizers. The film has a lot of dangerous moments, particularly when Brandon first puts on the mime makeup. If I wasn't careful, the music could have provoked laughter, especially since the characters are always telling the Crow how silly he looks. I also wanted to avoid a Gothic approach for the climactic church fight. *The Crow* is quite a human story by the end, and the music is its throughline of light against the darkness. I realized that the audience's attention would be on the rock songs instead of the score.

**DS:** As a former rock musician, how does it feel to be in a position where your music is competing against the songs and sound effects?

**GR:** It feels great! Every decision I've made has been my own, and it's been 10 years since I gave up my industrial rock career. Going from rock to film scoring is like changing from a sadist to a masochist. You have to do what you're told, yet you're always trying to push your master a bit further with new musical elements. *The Crow* had a real danger of looking like a 90 minute





rock video, and your score can steer it away from that direction. So the best approach was to have instrumental music that complemented the songs. I had a similar time scoring *Until the End of the World*. Wim Wenders wanted a very simple approach with a core set of instruments. The film was so cast and meandering that the music needed to hold a steady course. For *The Crow*, Alex wanted an electric guitar, especially since he was a rock and roll fan. I resisted that to a large extent because there was already so much musical thrashing and fast editing. I wanted to follow the story's emotional dynamics instead of its mayhem, so the music had to counterpoint, and not complement the songs. And unlike other composers, I don't see sound effects as the enemy. I always try to work with what the effects guys are doing, and you can build their sounds into your score. It's important for the music and sound effects departments to start cooperating early on instead of fighting each other all the way through a film's production.

**DS:** *No Escape takes you home to the ethnic rhythms surrounding Australia.*

**GR:** *No Escape* was actually shot in New Guinea where I'd been in 1987. I went to a place called Mount Hagen for the annual "Sing-Sing," which is a combination festival and competition of the tribes' different musical styles. One of them even had hats made out of hair from their head-hunting victims! I recorded their music, then traveled down the Sepic River and taped various village performances. *No Escape* finally gave me the opportunity to use that big bank of samples. The film had these barbaric "Outsiders," and voices and flutes fit in very well for their characters. I contrasted that music with sweet orchestral material for the "Insiders," who are trying to establish a civilization on this prison island.

**DS:** *Did you have any trouble convincing the producers about your ethnic approach?*

**GR:** Oddly enough, no. Gale Anne Hurd had already been to the Mount Hagen festival on one of her scuba trips, and could immediately relate to my sound palette. Most of the film takes place away from its futuristic setting, so synthesizers would have been out of place. But it's hard to get such ethnic sounds as log drumming from a traditional orchestra. We're talking about eight foot logs that make a sonic boom. But when I got to the recording studio, there was an eight inch log on a table! I had to create those sounds from my samples, then combine them with the rest of the symphony.

**DS:** *Would you say you're a "tribal" composer?*

**GR:** I like drumming, which is now creeping into film scores. Before, you'd only hear them in a Tarzan movie when the natives came on. There'd be this musical "Ooga-booga!" thing, which was cheesy but fun. A lot of action film scoring is different now because of that percussive approach.

**DS:** *You had an interesting first entry into film composing...*

**GR:** At first I graduated with a degree in political economics, and worked as a regional planner. But eventually I wanted to stop pushing figures around and start working with real people, so I took a job as a mental hospital orderly in Sydney. I formed a band with one of the patients, and performed angry and outrageous punk music with a lot of electronics. I then became interested in schizophrenia and went to France because they didn't drug mental patients into a cure. But it didn't work out. While I could understand the "normal" French language, it was difficult to comprehend the strange word associations that come with insanity. So I began studying left-field

philosophy. When my former bandmate in Australia killed himself, I went to England and formed an industrial rock band called SPK. The group was named after a society of German mental patients called the Socialist Patients' Collective. They were trying to do something about their plight through leftist means, while I was post-modern media-oriented. Though I thought that group had fallen apart, it turned out they were still around when I was playing. It's kind of a tragedy that we never did something together.

**DS:** *Do you think there's "music" to insanity?*

**GR:** I wrote an article on that once. Schizophrenics can be wildly creative. There's a saying about the fine line between sanity and madness, and a lot of recognized artists are barely over the sane side of the fence, while many unrecognized geniuses aren't. There's a big collection of their work called "outsider art." What defines "mad art" is that it's non-representational. It's the actual process of production that matters more to insane people than their end products. There was a Swiss mental patient named Adolf Wolfli, whom SPK did an album on. He was a genius who actually put music into his paintings, and you had to figure out how to play the notes he drew. Wolfli was almost like a visual film composer. But music's largely abstract anyway, with the exception of movie scores to a large extent.

**DS:** *What were some of the weirder things SPK did?*

**GR:** I thought if you were performing electronic music, then you might as well give people a show. I didn't just want to trot out music that was on our albums. We had welding on-stage, and you'd be showered with sparks, or nearly hit by a 40-foot chain. Someone even designed a hand-held flamethrower for us. It would shoot in a straight line to the back of the concert hall, and punks with mohawks would jump up and try to light their hair on fire! I never failed to be original, yet a lot of experimental groups never acknowledged their roots with electronic futurists like Edgar Varèse and John Cage. I just wanted to make their work more intense and exciting, because a lot of those experiments had become pretty dry. It was more interesting to read books about them than to listen to the music.

**DS:** *How did you get *Dead Calm*?*

**GR:** I was sitting in my publisher's office, trying to decide whether to continue with SPK. I'd just done an album called "Songs of Byzantine Flowers," which was originally titled "Music from Possible Films." I really wanted to score a movie, and thought no one would give me the chance. But then George Miller happened to call the office and ask for some rap music. I told him that I could compose something in five minutes, and came up with a source cue that ended up in the film. Since *Dead Calm* had already gone through four composers, I went in and played an SPK album called "In Flagrate Delicto," which was pretty close to what the movie's score ended up sounding like. No one would have thought of doing a score like *Dead Calm* if I hadn't established the basis for it. When Phil first heard my music during a sailing scene, he said "What the fuck's this?" He'd never conceived of anything so operatic, but he ended up loving the music after the scene was over. He had me write in "Flagrate's" style, while George Miller had put in Wagner's "Tannhauser" through the whole film. Phil didn't like this approach, so there was a big conflict going on, and I ended up writing in both musical styles for them. Fortunately, George broke the deadlock when he listened to my albums again, and thought that "Flagrate" spoke for the heroine. Then I developed the tribal drums, and hyperventilated for a week to get the

breathing sounds. It was a strange rhythmic mix, but worth it.

**DS:** *Was it hard getting work in the United States after *Dead Calm*?*

**GR:** Not at all. An American music agent called me in the middle of the night and told me to come on over. I'm something of a horror fan, and was delighted when Tobe Hooper gave me my first job here with *Spontaneous Combustion*. Scoring films in America was easy after that.

**DS:** *With all of the thrillers you were scoring, did your music get hamstrung in Hollywood?*

**GR:** *Child's Play 2* was the first time I'd worked with an orchestra. My biggest challenge was to avoid mickey mousing it, which was putting a musical sting for every physical action on the screen. But with *The Hand That Rocks the Cradle*, I became trapped by the temporary score, and had to match it to stay on the project. When I tried to do something that was musically radical, it would always be tempered-down to the straight stuff. At all points, I was stymied in my creativity. But because *Love Crimes* was a small, independent film, I got to try different approaches like slowing down a rowing machine, breathing and having a wailing saxophone. I quickly discovered that there was a difference between creative and corporate filmmaking. Dino De Laurentiis came into one of my scoring sessions for *Body of Evidence* and went crazy. He said, "This is the worst music I've ever heard!" I immediately jumped up and told him "I've never been so insulted in my life!" Fortunately, my producers told me to sit down and shut up, and the director convinced Dino that I'd composed "modern" music. This wasn't *La Strada*, after all. If I wanted to go and do something interesting, then these were the battles I had to fight. But having come from nowhere, I was pleased to be in a situation where I could improve my craft. Thrillers have become generic, and it doesn't matter who's scoring them. *Dead Calm* typecast me into doing thrillers, and I had to make an effort to move away from those pictures. It took John Woo to give me a chance at action scoring with *Hard Target*, letting me go to Japan and record with the Kodo drummers.

**DS:** *Did *Hard Target* bring your musical voice back?*

**GR:** With *Hard Target*, I could do what I thought the film needed. My true eclecticism came out, from wild rock to Cajun bayou stuff and the Kodo drummers. I think I reached a certain level of confidence. When you come out from nowhere, people want to be convinced that you can handle large budgets. That issue is solved now. I've never been thrown off anything, and have always been on time and organized. But I could do an equally decent job on a straight drama, given that I was left alone to do it. You don't have to be totally way out and bring in the New Guinea highlanders to a Hollywood movie. So I don't like to be seen as a musical outsider. I have two children and would love to score a movie that they could go see like *The Air Up There*. I'm one of the few composers who can move between orchestras, synthesizers and ethnic instruments.

**DS:** *Do you think *The Crow* and *No Escape* have established your style of scoring in Hollywood?*

**GR:** *The Crow* is still a fairly outside piece, but the thematic material for *No Escape* is as good as anything I've heard in an action picture. It achieves a conventional score's goals, but also accomplishes something else. And that's what I want to be considered as—someone who can deliver the drama, but also make the project unique.

# RANDY NEWMAN



First things first, Randy Newman is the nephew of Alfred (1901-1970) and Lionel (1916-1989) and therefore cousin to Alfred's sons David and Thomas, two prominent film composers today. Randy is primarily known as a singer/songwriter—his songs include "Short People," "Falling in Love," "It's Money That Matters," "Sail Away," "I Love L.A.," "I Love To See You Smile" (from *Parenthood*) and dozens of others, sung in his personal and soulful style. However, he's also continued the family legacy in film music with scores to date for *Cold Turkey* (1971), *Ragtime* (1981), *The Natural* (1984), *Parenthood* (1989), *Avalon* (1990), *Awakenings* (1990) and just this year, *The Paper* and *Maverick*. Considering the wonderful spread of Americana in *The Natural*, soundtrack fans were anxious to hear what Newman would bring to the wild west of *Maverick*, and he did not disappoint. (The disappointment came with a songs-only CD, but a score album should be forthcoming.) His future projects include songs for two animated features, Disney's *Toy Story* (1995) and Hanna-Barbera's *Cats Don't Dance* (1996), as well as a Broadway musical comedy, *Faust*. This interview took a different turn than I had expected, revealing a man who is not just a talented and versatile musician as well as a kind and witty person, but an avid film music fan just itching to talk about this stuff.

**Lukas Kendall:** *Maverick* opened yesterday; I haven't had a chance to see it yet, but how would you describe your score?

**Randy Newman:** It's a western score essentially, a big western comedy and action film, so I played the action, I played the west, and to some degree the comedy. They wanted to focus on the comedy even more than I would have chosen to.

**LK:** How did you get involved with the picture?

**RN:** They asked me to do it, I read it and liked it, but what makes me predicate my choices on doing films is how important the music is going to be. If it's not going to matter, then I don't do them. In the case of *Parenthood*, music really didn't matter a great deal but I did it anyway. In this case, it was a chance to do a western and make some big noises, use four trumpets and six horns which I had never done before.

**LK:** How was it working with Richard Donner?

**RN:** It was all right, but you know, I'm not used to it. I've worked all my life and no one except my wife has told me what to do since school. When I make a record, no one tells me anything (except the last one, actually) and these are people whose picture it is, and you have to accommodate. It's difficult for me when I don't agree to change my music around. I had to do a bit of changing on the stand, to underline things that I didn't think needed underlining. It was mainly for the film editor, Stuart Baird, but that's part of the job, it's just the process of getting used to it. Essentially the score sounds like me. I'm happy with it. It's a turn that music is taking, though, I imagine you hear about it all the time—since there are composers who can preview their scores on synths, people don't want to get surprised. I don't preview anything, but a lot of guys do, Hans Zimmer can play what it's going to sound like very well, he's very adept at it, or James Newton Howard. Directors are getting sort of spoiled in that they want to know exactly what's going to happen, even though using an orchestra changes things.

**LK:** Did they want you to audition themes on piano?

**RN:** Not really, they thought they'd leave it up to me, and they were fine with all the large-scale stuff. I don't mind playing stuff for people, but I didn't play anything for them.

**LK:** Were there any problems with the temp track?

**RN:** No, the temp track was really awful and everyone knew it. The one good thing on the temp track was the one time they used the Broughton thing, *Silverado*. That worked, and I think they're using it in the ads.

**LK:** I saw an ad a few days ago and it was Back to the Future III. They had a lot of The Big Country in the earlier trailers.

**RN:** Yeah, *The Big Country* is like every musical western cliché ever written, done very well.

**LK:** Is there going to be a score album?

**RN:** I sure hope so! There's a soundtrack album that they wanted to come out independently with just songs. There are a couple of songs in the picture, and I have a song in there, so they put out a country album. Apparently they don't want anything coming out at the same time, as if that would have anything to do with anything. But hopefully there will be one.

**LK:** I did read something with you in which you talk about having to audition stuff for *The Paper*.

**RN:** It wasn't bad. Ron Howard is getting better about music, or at least he's better than he was for *Parenthood*. His instincts are pretty good, he was right about some of the things I did. He was a pretty good guy to work for.

**LK:** You're one of the few composers who can write a song and really work it into the score so it's not just stuck on...

**RN:** Yeah, but this is the first time I've done it. Well, the lick from *The Paper* was sort of in the movie...

**LK:** But what are your opinions of songs in films?

**RN:** Most often they don't work. They work as a

marketing tool, but very infrequently will they work as well as that thing Sebastian did many years ago, *You're a Big Boy Now*. Usually films aren't set up for them to fit too well. In *Beverly Hills Cop*, I forget which one, when that truck is driving around the song doesn't fit. I guess it's okay for the mood, but it doesn't help for that chase to feel more perilous than it was.

**LK:** But coming as a songwriter who scores the occasional film, do you find pressure every time you do a movie to come up with a hit song?

**RN:** No. I've had very little trouble writing the movie songs I've written because they're a direct assignment. When I have an assignment—I'm now doing an animated thing for Hanna-Barbera and one for Disney—it's fairly easy to do exactly what they want. I don't know why, maybe it's because I've been doing it a long time. It's much harder than just pulling a song out of the air for an album.

**LK:** Are there cases where you'll be writing songs for movies you're not going to score?

**RN:** I've done it. *Overboard* had one. I didn't write it for it, but they used one in some Tom Selleck movie. I do it on occasion.

**LK:** Do you ever find that you don't get respect from other film composers from having such a dual career?

**RN:** No, I do. Maybe at first I didn't, but they know the orchestra respects me, because we're dealing with the same players. They know who sits there and does the work and who doesn't, and they know that I do.

**LK:** The first film you did was in 1971, *Cold Turkey*...

**RN:** Right, it was a Norman Lear film about quitting smoking. I think because of my family being in film scoring—it was like the family business—it was always a scary thing for me, up to a few years ago. I work real hard and care a great deal about it, but it's like someone looking over your shoulder. I don't feel that anymore, but I remember when I was a kid, watching Al do *All About Eve* or conducting *The King and I*, it seemed like a big deal. I'd see how miserable he was, he'd play things for me when I was like eight years old, and go, "You think this is any good?" If he's not confident, then what the hell am I doing? So it took me a little longer to get to it than it might have, I turned down a bunch of stuff. After *Cold Turkey* I didn't do many of them mainly because I was busy making records. But also it kind of scared me.

**LK:** When you did go to do it, what did you find the hardest thing, technically or whatever?

**RN:** On *Cold Turkey* I don't remember, I was so scared. I've never had trouble thematically, with being able to write a tune, I've always had that ability. It's hard to say now. I still get lots of surprises, I haven't done enough films as to where I'm certain that a hit isn't going to be too much, or whether too much movement can happen, or whether I can just lie there successfully. The fact that the orchestra sustains pretty well and a piano doesn't, lots of things. It's a very, very difficult thing to do well. Fitting the timings, too, is difficult, and conducting is difficult, hitting everything. Now the hardest thing is that they don't give you enough time. You don't get any time to find anything. When you put something down on paper, you find stuff, if you're following the



rules and trying to avoid moving wrong. You'll find things and the more time you've got the more things you'll find sometimes. They're cutting post-production so dramatically, it's a luxury to have five or six weeks.

**LK:** Just in the ten years between *The Natural* and *Maverick*, has it been a major change?

**RN:** Major. I had ten weeks to that and six to do *Maverick*, and it was like pushing to get it. And I think the people in charge have become more hands-on.

**LK:** What was your orchestral background?

**RN:** I studied privately, I took piano lessons and studied counterpoint and orchestration, then I went to UCLA. I did the arrangements for my own stuff. I love the orchestra and I'm real interested in orchestration, what an English horn does to violas and things like that. I like to do as full a cue sheet as I can, a full sketch. I won't do a picture if I don't have enough time to do it, because what I like is being able to think about the orchestra. There's no point in my doing it if I don't have the time to do that. I could do ten scores a year if I just sort of played it and handed it out.

**LK:** Out of curiosity, what was the temp-track on *The Natural*? Was there one?

**RN:** [pause as Randy's wheels a-turn] I don't know what he had in there. I don't remember. I'm sure he had one, but I don't know what it was. I don't remember ever seeing anything in that big baseball scene. I remember there was no help, I didn't know what to do.

**LK:** It's just such an interesting thing, something like that final baseball scene. It's such a classic baseball and film moment, you just wonder where it came from.

**RN:** I just thought of it. I was real happy when I thought of it, and when I thought of that bridge thing to get him around the bases. I just knew that it worked, I didn't know it would be used as widely as it's been to represent Kirk Gibson's home run or whatever. Movie stuff is a little easier in that it's fairly obvious you have to do something heroic, it almost has to be a horn solo or trumpets, it at least puts you in the area of what's characteristic for that instrument. Occasionally, somebody will get a totally different idea, like Vangelis in *Chariots of Fire*. I would have never thought of doing that picture the way he did, and it really worked well. I think I used English band stuff from the '20s and tried to make heroic stuff out of that, like Elgar, but what Vangelis did worked like a charm.

**LK:** Speaking of the family business, do you ever speak to David and Thomas?

**RN:** Yeah, occasionally. Not very often, but Tom and I have kids the same age and see each other. David lives way out in Topanga so I see him less, but I hear what they do, and the orchestra tells me, like when I did *Maverick*, that they just saw Tom or Dave. They're both very talented and will have long, productive careers.

**LK:** I saw you conducting *Maverick* on some Entertainment Tonight program.

**RN:** I know they were shooting some kind of "EI" thing there. That's nice, maybe now the jobs will start rolling in to conduct the Chicago Symphony.

**LK:** They were showing a scene from the film and then they cut to you conducting. Usually when they have such montages they'll put some sort of pop-rock thing over it.

**RN:** Well, it would have been hard to do that on *Maverick*.

**LK:** That's what you think.

**RN:** I know they've done it. It's amazing the teasers to pictures, the promos they put out so often have nothing to do with the pictures. They must have some sort of mass market research that tells them how to trick people.

*At this point, I ran out of things to ask about Maverick, so closet film music buff Randy turned the tables on me to ask what I liked. Unfortunately, I was in a different room from my CDs so I couldn't look at them to jog my memory.* -LK

**RN:** What scores have you liked in your lifetime, what are your top three? Don't worry about hurting my feelings if I'm not on there.

**LK:** [laughs] The first thing that got me into it would be the Star Wars stuff, the big John Williams scores.

**RN:** Yeah. That stuff is good. Which score of his do you like best?

**LK:** I don't know... probably *Empire*.

**RN:** You're kidding! Did that have the voices? Oh, *The Empire Strikes Back*, I thought you were talking about, *Empire of, uh...*

**LK:** No, not *Empire of the Sun*, *The Empire Strikes Back*.

**RN:** I like *Superman*, and one of the most amazing cues in history, the train thing at the opening of one of the *Raiders* pictures, *Indiana Jones and the Last Crusade*. Unbelievable. The guy smiles and he catches it, it's like a cartoon but with giant orchestra and getting you everywhere you've got to go. He's certainly one of the five best who has ever done this.

**LK:** Who would be the other four?

**RN:** Jerry Goldsmith, Alfred Newman... I don't know whether I'd put Bernard Herrmann there, I don't think I would, although he's done some of the best scores, like *Psycho*. The score to *Sunset Boulevard* is great, by Franz Waxman. Nino Rota, certainly, would be in there. Prokofiev would, too, if you've seen any of his stuff, but let's not include him, it's a little too obscure. Maybe Morricone—when you add it all up, he's pretty good.

**LK:** Do you keep up and watch movies?

**RN:** No, but I've watched all my life, it's what I've been interested in. It's easier for me to do this than name my five favorite bands or songwriters. My priorities are out of whack in that when I do a picture, I'll work from six in the morning to seven at night every day and devote everything to it, and yet music is not that important to a movie. It's not like the camera or the actors. The guy turns the knob and all the work you did for seven weeks goes down the toilet. But I care about every little detail so much, I'll work harder on it almost than I do on an album. Certainly harder than I do in the studio, not harder than I do writing a song. Making an album is more important in an intrinsic sort of way, because it's just the music and just me and my own. But somehow movie scoring is very important to me, it must be some sort of vestigial familial genetic thing. I care a lot, and I pay a lot of attention to movie music, sometimes I don't even notice what the movie's doing.

**LK:** I try to do that when I go to movies, too, but once in a while, the movie is so good I'll forget the music. That happened in *Schindler's List*.

**RN:** It's not a good way to watch. The music is not supposed to distract you, it's supposed to serve. It's made to serve entirely, it's not supposed to stretch away on its own, you're not supposed to be paying attention to some nice fugue some guy has going. It's very peripheral to what's going on. Important, yes, but not central.

**LK:** With *Schindler's List*, I was really trying to

pay attention to what Williams was doing, but the movie was so powerful, I couldn't do it, I kept getting distracted.

**RN:** He wouldn't want you to be listening to just his music. None of us who are conscientious about it want to stick out except where you need to help something, where you want to distract someone from noticing how crappy something is in the movie.

**LK:** Do you have any good Uncle Al or Uncle Lionel stories?

**RN:** Oh, a ton of them. Al was really famous to us, he was my father's hero, my father was a doctor, and yet you never saw much about him in magazines. One time he really got mentioned, George Stevens made him use "Hallelujah Chorus" in *Greatest Story Ever Told*. He begged Stevens, please, this is a disastrous mistake, don't do it, but Stevens insisted. So Al does it, Jesus is up on the cross and "Hallelujah" comes in, and I read *Time* ripping Al for it. That happens to music guys a lot, because they're nerds.

With Lionel there's a million stories. I just heard one from one of the musicians. He was so vulgar and yet got away with it somehow because he was kind of charming. He was doing his last Academy Awards show, and it was on a remote, he was at a recording studio, and he had his phones off. The people at the Academy were yelling at him, and the musicians were hearing it, but Lionel wasn't. Emil Richards, the percussionist, said, "You know, Lionel, I think you better put your phones on." And Lionel says, "Emil, did you come from a large family?" And Emil says, "Yes, I do." "Well, fuck you and every member of your family!" [we laugh]

Lionel had nicknames for everybody. Elmer Bernstein was "The Wrong Bernstein." Paul Chihara, who did that terrific score for *Prince of the City*, was "Chihuahua." He used to call Jerry [Goldsmith] "Gorgeous." Jerry used to be real vain about his hair and stuff, a good looking fellow, and one time he did a picture over at Fox and Lionel put a pool of water on the podium so Jerry could admire himself. I was once with him, and Philip Glass was doing a score, *Buddy Lake Is Missing*, and he did a fancy, regular romantic-style score. I was a kid, up on the stage, and I said, "Geez, pretty impressive stuff." And Lionel said, "Yeah, it's nice, we've just got to find a movie to fit it." Let's see, what else did he do... Dominic Frontiere... yeah, he was rough. I'm sort of forgetting, but there was a lot of stuff like that. There was a composer named Harry Sukman, he did TV over at Fox and conducted in sort of a whirlwind style. Lionel used to call him "The Helicopter." There was another guy, Irving Gertz, who did TV—Lionel wrote that Daniel Boone theme and then just gave it out forever and other guys used to do the episodes. Gertz used to do it and put in all this Mendelssohn type stuff but not Mendelssohn. Lionel used to call him "Laughing Woodwinds."

**LK:** What about Williams?

**RN:** I think he called him "the fat one." For no reason, he wasn't fat. He loved Johnny, he really loved him. He called Elmer "Beethoven." He had some sort of a name for Horner, but I forget what it was. Lionel was at Fox for 45 years, but he wasn't doing much writing, he did a few pictures early on, so it was sort of unfair in a way. He had plenty of respect for Elmer Bernstein but still called him The Wrong Bernstein. I think it made Elmer laugh. Yeah, there are lots of stories about Lionel, most of them unprintable. I don't think he could get away today with a lot of the stuff he did, the orchestra wouldn't put up with him. So anyway, what are your favorite scores?

**LK:** I don't know, it changes so much.

**RN:** Yeah, and you can't tell, sometimes something you think is unbelievable you'll hear later and it isn't as good. I think *The Blue Max* by Jerry is the one I'd pick of his, although there are plenty of good ones, *Magic* with the strings, *Seconds*, tons of them. *Stagecoach*, that terrible movie with the great score.

**LK:** I really liked *Star Trek III* when I was 12 but as soon as I heard Prokofiev, it kind of put it in a different perspective.

**RN:** Yeah, a lot of times that happens. I just heard *Song of Bernadette* and it sounds a lot like part of *Parsifal*.

**LK:** Every ten years or so Maurice Jarre does a great orchestral score I absolutely love, like *Enemy Mine*. I love that album.

**RN:** I'm waiting.

**LK:** But I saw it in the film the other day and it was odd, just how it fit the timings.

**RN:** And you never know whose fault it is. Everybody was telling me how much they loved *Avalon*; I finally saw the thing, and the music was so low, I couldn't hear it, the sprinklers were louder. I don't know what I got nominated for, I don't know what they could hear!

**LK:** Then there are a lot of things I know are great, but I don't really listen to. Like *Vertigo*, somehow that album just grates at 25 minutes.

**RN:** I don't know, I just look at some of his scores with picture sometimes—*Taxi Driver's* a great score—and I think Herrmann's reputation is a little inflated, in my opinion, compared to some of his contemporaries.

**LK:** Well what generation are you really into, do you pay attention to current stuff?

**RN:** When I see movies now, sure. Mark Isham is good, very good synth guy, good dramatic sense. Elfman has a good dramatic sense, everything in *Batman* is in the right place, goes the right way, does the right stuff. It's rare when you find someone with both, with real musicality like John has and solid dramatic sense. There are guys doing TV, like Carl Davis. *The World at War* and *Hollywood* are among my favorite things anyone has ever done. Jerry did one of those recent action things that was like one of his old scores, the Schwarzenegger thing, big hit.

**LK:** Total Recall?

**RN:** Yeah! You know, he's done so many pictures, sometimes they're not all supremely like he was into them, but that was a real fancy job.

**LK:** What do you think about synthesizers in film scores?

**RN:** Fine, if it works. It's tough on the musicians, but anything that works is fine. There are many ways to do things and have them work. For my taste, I don't think I would do a picture if it was just synths, because it doesn't interest me like an orchestra does.



**LK:** What about synths with the orchestra?

**RN:** I've done it, every time almost. Less in *Maverick* than ever before. I had them in *The Natural*, had them in every picture I've done.

**LK:** Does it change the way you write stuff?

**RN:** It depends on what you're doing. If you're just using them to double strings, if you've got your cellos divided four ways and you don't have enough on the basses, it'll change that. It'll give you more latitude. To the guys who really use them, like Isham or James Newton Howard, it gives them everything, they can just do it. The thing that worries me about them is like commercials on radio and TV, you find yourself not knowing what strings sound like anymore. 95% of those are synth, and you really have to stop yourself to notice it, because it's coming out of a crappy speaker and you just don't think of it.

**LK:** I was watching cartoons from 20 years ago the other day, and it's like every cartoon from the 1970s and before, no matter how cheaply made and awful, still had some sort of library performed by an orchestra.

**RN:** Lionel was such an admirer of Carl Stalling and Milt Franklyn and so am I, some of the best stuff ever done for film is cartoon music.

**LK:** Absolutely, but I wasn't speaking as much of that, it's just even the Hanna-Barbera Saturday morning garbage, like *Herculoids*, would use an orchestra. It would really move. With synthesizers that's all gone, and people are used to music being unnoticeable. Music used to be up front and no one cared. Now, if you tried to score a cartoon or an ad with that type of noticeable music, people would be turned off. Orchestras have so much more of a presence, but people have become so used to the synths, when they get the real thing, they don't like it.

**RN:** I don't know how people would react. Obviously they like Johnny's stuff today. There are things like *Above the Rim* which are huge hits

regardless of the picture dying, the soundtrack is tremendously successful.

**LK:** In movies, TV or commercials, everything is done so much more contemporary now. They're not just done with synths, but they're done in a pop style. I guess the two go hand in hand.

**RN:** Well, the beat's a big deal. It's overwhelming, since it started in 1954 or 55. If I was doing something that was *Sea of Love* or absolutely contemporary... when I did *The Paper*, I used an orchestra, but felt I had to keep it rhythmic, pay some sort of obeisance to the fact that rock and roll is here. You don't do New York anymore the way Gershwin did it, or the way Alfred did it in *Street Scene*, that sort of blues thing. Synths can be good, I have an open mind about them, I can't afford not to, but I like the sound of an orchestra. I don't like most of the sounds that synths make. They can fool you with a horn or a clarinet, but strings won't fool you. I love the people in the orchestra, I love writing for one and working for one, and that's why I do pictures entirely.

**LK:** I was thinking of the upcoming summer movie *Speed*, to be scored by Mark Mancina, and how it will probably be very contemporary. 20 years ago, the urban hostage-type movie *The Taking of Pelham 1-2-3* by David Shire had very little music, but what it had was big band/funk with a twelve-tone row as the melody. Could something that far out be done today?

**RN:** Yeah. If the director liked it. You'd have to run it by him now, and maybe he didn't run it by him then. There's less willingness to let someone who's purportedly an expert do the job and trust them to do it. Everyone's got a CD player, and as the saying goes, they're an expert in their own field, and in music. And you can't make a case, it is their picture. It's Dick Donner's *Maverick*, not Randy Newman's, I'm about 15th in importance in any movie I do. It would be interesting to see what the grosses would be on Spielberg's films without Johnny's stuff on there. I think Spielberg knows he's really benefited from having the best guy on those jobs.

**LK:** Comedies are scored differently today.

**RN:** Totally. And they're so hard. If I never do another one, it won't bother me. Guys like Waxman and Cyril Mockridge, they did tremendous stuff in those pictures, making Cary Grant look so graceful... Hugo Friedhofer on *The Bishop's Wife*. I like David's score for *The War of the Roses*. It was very noticeable, it was obvious the director wanted it over the top, but it was very good. And Tom's *Scent of a Woman* was good, with the sequences. I haven't been to a movie for a long time, I've been busy working on them.

Usually interviews end with some sort of profound statement of the composer's self-worth. This one didn't, but fortunately, little need be said about Randy's worth. I'd like to thank him for his time and wish him all the best. -LK

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**FSM #39**—Nov. 1993—16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. **\$2.50**

**FSM #40**—Dec. 1993—16 pages. Re-recording *The Magnificent Seven*, Richard Kraft and Nick Redman Part 4, lots and lots of CD reviews. **\$2.50**

**FSM #41/42/43**—Jan/Feb/March 1994—48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. **\$4**

**FSM #44**—April 1994—24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. **\$3**



## RATINGS:

- 1 The Total Pits
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

## NEW RELEASES

**Sirens** • RACHEL PORTMAN. Milan 73138 35669-2. 15 tracks - 40:54 • That this contrived, infantile film is at all watchable is owed entirely to the lyrical music of Rachel Portman, who is continually proving herself one of the best composers to come to the fore in the past decade. The ethereal, sensuous air which she single-handedly provides the film in no way diminishes on disc. The score (which was orchestrated entirely by Portman herself and conducted by David Snell) centers loosely around one major theme which generally appears in two different guises. One is a lighthearted frolic in 3/4 (first heard in "Sirens Suite," actually the end credits), which although used without a great deal of variation never gets redundant. The other is a legato evocation of the "sirens" themselves, the models, with an alluring faerie-tale quality. Unwelcome are two source cues not composed by Portman—"Calliope House," an irritating Irish dance, and a folk song "Grey Funnel Line." The album's opening track is not by Portman either, but since it is Ralph Vaughan Williams' "March Past of the Kitchen Utensils" from Aristophanic Suite "The Wasps," it fits in well. In all, *Sirens* is an alluring musical experience, recalling the composer's enchanting work on Jim Henson's *Storyteller* series in the late '80s. I eagerly await Portman's future scores. **4** -Paul Andrew MacLean

**Bad Girls** • JERRY GOLDSMITH. Fox 72445-110842. 10 tracks - 39:14 • This is one of the most satisfying Goldsmith scores since *Total Recall*. The opening (appropriately titled "The John") is a disaster, another keyboard lullaby from a composer who seems to be asleep at the sequencer all too often lately. But the second track is an exultant action cue that's an improvement on the better orchestral material in *Hoosiers*; here Goldsmith introduces the big main theme, a broad statement of the opening cue that in this setting compares favorably to his rip-snorting theme to *Rio Lobo*. It's been ages since we've heard acoustic percussion from Goldsmith, but he's unpacked his old licks from the '60s and '70s here, with extensive use of bass and kettle drums, maracas, tambourines, low-end piano and triangles, plus some powerful low brass for the film's bad guys. "The Ambush" ranks with his better action material, with a terrific low-down 10 note brass theme developed into a bracing fugue and plenty of urgent, rapid-fire string rhythms and heavy percussion. The quieter moments are fully fleshed out, particularly the charmingly bucolic "Jail Break." *Bad Girls* isn't exactly a psychological western (the movie looks like another cheese classic) but the return to this old form seems to have inspired Goldsmith to write some of his most full-blooded music in years. **4** -Jeff Bond

Jeff Bond is a self-confessed Goldsmith junkie. Fox's booklet here leaves blank white pages inside. -LK

**Serial Mom** • BASIL POLEDOURIS. MCA MCAD-11052. 10 tracks - 38:20 • Perhaps writer/director John Waters chose Poledouris because he scored one of Waters' favorite camp classics, *The Blue Lagoon*. This orchestral romp, however, is closer to *Hot Shots*: *Part Deux* with its several action cues. The main theme has a twinge of *Basic Instinct* and the suburban variations could fit nicely into *The Donna Reed Show*. The set pieces never achieve the manic clarity of a comedy score like *Gremlins* but dutifully serve as transitional undercurrent. The score is interspersed with dialogue fragments including an obscene phone call which gives the album a silly Parental Advisory label. There is the bonus of a groovy punk rock song "Gas Chamber" and Barry Manilow's cheesy feel-good "Daybreak." The only thing missing is the ultimate godawful song, "Tomorrow" from the *Annie* movie, which serves as the rhythmic accompaniment for the most enjoyable bludgeoning scene yet to hit the screen. **3** -Steve Taylor

**Welles Raises Kane/The Devil and Daniel Webster/ObSESSION** • BERNARD HERRMANN. Unicorn-Kanchana UKCD 2065. 16 tracks - 74:19 • Unicorn

continues its Herrmann series with two more albums from the vaults, the concert recordings *Welles Raises Kane* and *The Devil and Daniel Webster* and the original soundtrack to *ObSESSION*, all conducted by the composer. *Welles Raises Kane* (1942) is something Herrmann put together as a portrait of Orson Welles, a suite derived from his scores to *Citizen Kane* and *The Magnificent Ambersons*. The concert suite from *The Devil and Daniel Webster* (1941) was recently re-recorded for a Koch CD; see David Hirsch's review, p. 17, and Bob Kosovsky's review last issue. It's a wonderful spread of Americana from Herrmann's earliest days in Hollywood; whether you prefer the new recording or Herrmann's own, both are now available, so take your pick. (I'd have to listen more to both to state a preference.) Many labels might have stopped here, but Unicorn adds another whole album to the CD, the terrific *ObSESSION* (1976). This was Brian De Palma's *Verigo* homage and featured Herrmann's penultimate score, a suspenseful work in the psychological-thriller vein with organ, female voices, a beautiful valse lente (i.e. waltz) and all the driving strings and brass which made the composer such a genius. This was previously available on CD only on a limited edition Masters Film Music disc long out-of-print. Terrific sound; booklet has notes by Herrmann and Christopher Palmer, I assume from the original albums, in English, French and German. ("Penultimate," by the way, means next-to-last, not next-to-best.) A superb CD. **4 1/2** -Lukas Kendall

**Mission: Anthology** • LALO SCHIFRIN. One-Way/MCA Special Products MCAD-22122. 22 tracks - 59:55 • The outer packaging is ambiguous. Track titles like "Jim on the Move," "Self-Destruct" and "Intrigue" could be construed as genuine cues from the *Mission: Impossible* TV soundtrack. Once opened, the sleeve reveals the disc to be a compilation of two Lalo Schifrin LPs from 1967-68 entitled *Music from Mission: Impossible* and *More Mission: Impossible*. Most of the cues, if they are cues from the show at all, have been laid out over conventional dance tempos lasting about three minutes each. This sanitized filler would never create the tension and suspense that Schifrin's bold innovations generated during the program. The main theme and "The Plot" are the only tracks that even resemble the actual score. They supply the two motifs most commonly used for the series. Since the disc is priced at under \$12, you may want to spring for it simply for these two tracks; the CD does sound great, with good stereo separation and a crisp and clean transfer from analog tape. To hear the real thing, check out the flawed but ultimately more satisfying CD *The Best of Mission: Impossible Then and Now* (GNP/Crescendo GNPD-8029). The main theme and "The Plot" also appear on Schifrin's terrific compilation CD, *Hitchcock: Master of Mayhem* (Pro Arte CDS 524). **2** -Mike Berman

**Best of Adventure**. edel Germany CIN 2216-2. 33 tracks - 149:30 • More so than *Best of the West* and *Best of Sci-Fi*, this newly recorded 2CD set has a glut of long-desired scores released for the first time. Included are suites from *The Goonies* (Grusin, 18:44), *Jaws IV: The Revenge* (Small/Williams, 11:03), *Shoot to Kill* (Scott, 6:32), *Fandango* (Silvestri, 17:47), *Remo* (Safan, 7:50), *Power and the Glory* (Rosenthal, 6:27), plus tracks from *Savage Island* (T. Jones, 4:29), *Flight of the Intruder* (Poledouris, 2:07), *Riddle of the Sands* (Blake, 4:28), *Bear Island* (Farmon, 3:41) and two Camel cigarette ads by John Scott. Among the previously released music are excerpts from *Young Indiana Jones Chronicles*, *Cliffhanger*, *Jaws*, *Rambo II*, *Last of the Mohicans*, *Empire of the Sun*, *Farewell to the King*, *Marco Polo*, *King Solomon's Mines*, *The Duelists*, *The Mission*, *Casualties of War*, *Jurassic Park*, 1492, *High Road to China* and *Raiders of the Lost Ark*. All but a few tracks are performed by William Moizung and the City of Prague Philharmonic; the others are by the Budapest Studio Orchestra. Most are well-performed and played just as required, although some, like the Williams' pieces, are no substitute for the originals. (Beware of the brass in *Raiders*!) Overall, the unre-

leased music from *The Goonies* and *Shoot to Kill* make this 2CD set absolutely worth it. I still hope that the complete original recordings are one day released, but until then these will do nicely. **3 1/2** -Ingmar Kohl

## RECENT CDs YOU MIGHT HAVE MISSED

**Addams Family Values** • MARC SHAIMAN. Varèse Sarabande VSD-5465. 16 tracks - 38:12 • It's odd that the producers of the *Addams Family* movies took great pains to distance themselves from the TV series. The one person to acknowledge a debt to that show is composer Marc Shaiman. How could he resist using Vic Mizzy's famous finger-snapping theme? In the first movie, the quotes were brief, as Shaiman proved himself by writing his own memorable, romantic waltz. In the sequel, he is confident enough to use Mizzy's theme more often, elevating it to equal status with his own. He more ambitiously weaves Mizzy's music among themes from the first movie and new material. If the combination seems less successful away from the film, it is not of great import. Shaiman's themes, like the Addams characters, are so likable that you want to spend time with them. The CD includes the "Camp Chippewa Song," wisely dropped from the film, possibly because it makes its satiric points too strongly early on. The camp's Thanksgiving song, "Eat Us," is an on-target send-up of amateur theatrics, though Pugsly's rendition of the title chorus sounds redubbed on the disc. The waltz from the first movie is joined by more Latin dance rhythms, and the music is colorfully scored with harpsichord adding quirky elegance. Thanks go to Varèse for issuing this CD; beware of the PolyGram album which is a collection of pop songs from the end credits. We can write volumes on this practice, but perhaps it's best to show our appreciation by getting the Shaiman disc, a thoroughly attractive score—and one actually used in the film. **3 1/2** -Carmen Geraci

**Romeo Is Bleeding** • MARK ISHAM. Verve 314 521 231-2. 15 tracks - 60:13 • After a seemingly long hiatus from synths and his trumpet, Mark Isham returns with this wonderfully jazzy and dark score. Those familiar with Isham's earlier electronic work will most likely appreciate this album, while fans of *A River Runs Through It* might find it too dense. Nonetheless it is an interesting work with several major themes. The first half of the disc focuses on the jazz material, with two songs by A.J. Croce and Abbey Lincoln. The latter half is more percussive and nightmarish material for Lena Olin's villainous character. Recommended for fans of electronics and jazz only. **3** -Sean Adams

**Short Cuts** • VARIOUS. Imago 21014-2. 17 tracks - 70:23 • This was a CD I didn't expect much from, mainly because it consists of 11 jazz songs by Annie Ross, three cello pieces by Lori Singer and two sound effects tracks. Yet for listeners with a jazz interest this is a wonderful disc, not a mishmash of excerpts as the back cover suggests. Each song was closely tailored to fit the film, as the track-by-track notes explain. This is the right way to do a song score. **3 1/2** -Sean Adams

**A Bronx Tale** • VARIOUS. Epic Soundtrax 57560. 22 tracks - 65:25 • Robert De Niro has obviously followed in his mentor Martin Scorsese's footsteps as far as crafting music to his films. This CD is a song compilation which covers music from 1956-68. There is also a main theme which appears in variations throughout the disc. Written by Butch Barbella it adds a little contrast to the songs and is presented in a nice rendition for orchestra at the end. Not a bad disc overall, although not as fun as *Goodfellas*. **3** -Sean Adams

**The Elephant Man** • JOHN MORRIS. Milan 73138 35665-2. 11 tracks - 40:39 • John Morris' score to this excellent David Lynch film received a much-deserved Oscar nomination back in 1980. Many words can describe the main theme, such as perverse, deformed and macabre, which essentially mirrors the background of the film. The circus-like orchestration serves the freak show setting superbly and the bizarre transformation this theme undergoes in "The Nightmare" (when John Merrick is shown his hideous reflection for the first time) is at times frightening. But Morris' score has its lighter moments with a number of themes steeped in English flavor. Barber's "Adagio for Strings" makes yet another appearance on a soundtrack; not one of my favorite recordings with Andrew Previn and the LSO (try Bernstein or Toscanini instead) but it did serve the film, and six years before *Platoon*! The vivid cover art shows that black and white can be effective both on film and an album cover. An eerie, macabre and somber score, John Morris' best. **4** -Andrew Derrett



## The Magnificent Seven

ELMER BERNSTEIN • The Phoenix Symphony/James Sedares. Koch International Classics 3-7222. 16 tracks - 64:25. Includes *The Hallelujah Trail* "Overture for Orchestra and Chorus." Review by Tom DeMary.

This new CD looks too much like a concertized version with all those tempo markings appended to the track titles, but I am happy to report it a faithful, full-blooded rendition of the classic score, as reconstructed and edited by Elmer Bernstein and Christopher Palmer.

*The Magnificent Seven* was a popular film when it was released in 1960; mysteriously, United Artists failed to release a soundtrack album at the time. A pop, twangy guitar cover version was done by Al Caiola on the United Artists label; and, of course, the rights to the theme were sold and used in Marlboro cigarette commercials in the U.S. until such advertising was banned. A "soundtrack" album of sorts finally appeared in 1966, the "original motion picture soundtrack" for *Return of the Seven* on United Artists (UAS-5146), recently bootlegged on a poor sounding CD from Germany. The unusual credit on the album reads: "Elmer Bernstein Conducts and his magnificent original motion picture score from *The Magnificent Seven* returns in... *Return of the Seven*." The music used in that film is an adaptation of the music from the original, but the music on its album is a faithful recreation of the music from *The Magnificent Seven* (just retitled for the sequel). In fact, the British Sunset LP reissue was retitled *The Magnificent Seven*. Unfortunately, the sequel is an uninspired rehash of the original film; for Bernstein completists its score can now be heard on the separate music and effects track of a new MGM laserdisc, though it is generally hissy with a lot of sound effects.

Bernstein's score for *The Magnificent Seven*, along with Jerome Moross' for *The Big Country*, became the role model for the big American western. Happily the music for *The Big Country* is available in both original tracks and a new recording. *The Magnificent Seven* has been overdue for this treatment. The original tracks are not quite here yet, but the laserdisc jacket promises that

they will be. Until then the separate music and effects track for this score is also available on the laserdisc (sounding much better with fewer sound effects than in *Return of the Seven*). As for a new recording, that's where this splendid CD comes in.

James Sedares and the Phoenix Symphony have captured all the energy and rhythmic drive which Bernstein put into his score. This is no "pops" or concertized treatment—it's film music. Another strong endorsement comes from Bernstein himself in the booklet where he says that this is the "definitive interpretation" of his music. I have some quibbles with the score reconstruction and the recording mix, but the performance is spectacular. Some of the tempos are a tad slower than Bernstein's, but since he was pushing the film, that seems appropriate, particularly in the more intimate passages. The tempo variations are small and will only be noticed by die-hards who have memorized the original recording. Maestro Sedares has previously recorded two CDs each of concert works by Rózsa and Herrmann (with the New Zealand Symphony Orchestra for Koch), and hopefully this will be the first of a series of film scores. [See the article on Sedares in FSM #40. -LK] It's certainly a rarity for a U.S. orchestra to record a film score in its (near) entirety.

There is now a generation of fans who know Bernstein more for a string of comedy scores than his dramatic scores of the '60s. The blistering action sequences on this CD should prove a revelation. The complete *Magnificent Seven* score is approximately 80 minutes, and this recording contains about 57 minutes of it. There are two main themes: the familiar, heroic main title, and a growling theme for Calvera, heard mostly in brass and drums. There are also themes for Petra and the three children who befriend O'Reilly, but they don't account for much of the music. Bernstein achieves thematic unity with motifs drawn from the two main themes and the unexpected introductory bars at the beginning of the "Main Title."

Bernstein has frequently commented that his score for *The Magnificent Seven* is paced faster than the action in the film, giving momentum to what would otherwise be cumbersome scenes of people on horseback. This is frequently evident in the film, and, of course, provides many rousing moments on the CD. The usually philosophical characters and their deaths also provide quieter moments, so that the music never settles for too long on one mood. The use of Mexican-styled tunes and exotic percussion add yet another dimension. The music is dubbed at a high level in the film, making it impossible to ignore. Fortunately it is very durable and attractive, never wearing out its welcome.

Christopher Palmer provides one page of notes in the booklet in which he tells that the score had to be reconstructed from Bernstein's original sketches. He says that over 90% of it is represented on the recording, that very few cuts were made in the score, but that some music was moved around. He provides no other details, and there is no other discussion of individual cues in the booklet. To me this seems a major omission. Al Cohen's notes about the film are excellent, as are pieces on the composer, conductor and orchestra, but there should be some discussion by Bernstein himself about the music.

Fortunately Fred Karlin provides some details in his new book *Listening To Movies*, which was a great help to me in sorting out the music cues. He provides cue sheet titles and timings for the entire score. The sequence of the tracks as heard in the film is: 1, 2, 3, 4, 5, 8 (1st half), 6, 7, 9, 10 (first part), 8 (2nd half), 11, 10 (2nd part), 13, 12 (1st part), 14, 12 (2nd part), and 15. Track 3 includes the cue "Quest," and has some cuts near the end. "Showdown" contains the cues "Harry's Mistake" and "Calvera Killed." "Harry's Mistake" has been shortened and omits Robert Vaughn's death, and the music surrounding James Coburn and Charles Bronson's deaths seems to have been slightly expanded. Otherwise the tracks match the original cues. (To be nitpicky, however, the guitar scrambling which accompanies most of the scenes of Calvera's men riding in and out of the village has been dropped—it added greatly to the music's original flavor. The cowbell in "Toreador" is another neat touch missing from the CD. There are other small differences, especially in the percussion, but I don't know if these details were omitted from the reconstructed score, or if they sound different due to the mix. The only piece of music which I really missed having is that for the arrival of the seven at the village, which should have come at the end of "The Journey.")

Being very familiar with Bernstein's own recordings, I must complain just a bit about the sound mix. To me it just does not have the distinctive Bernstein "sound." In those recordings, the strings, brass and percussion seem much more forward, and the sound textures are more flattering and better defined, at least to my ears. This is probably due to different microphone technique and drier studio acoustics. (The Koch recordings of Rózsa's concert pieces are entirely characteristic of and flattering to the "Rózsa sound.") I hope that the Koch engineers give some consideration to a more "movie" sound on their future recordings of film music, where different instruments are dialed up and down not as they would be in a "natural" concert environment, but as they might be in a final sound mix. I don't mean to imply that Koch has made a bad recording, however. The bass drum impact and the dynamic range are impressive, as in the best Telarc tradition. The louder and the more I play it, the better it sounds.

The seven minute "Overture for Chorus and Orchestra" from *The Hallelujah Trail* has been somewhat concertized, but this is more in the manner I do not like. The original film narrative is in a mock-heroic style, and Bernstein's rambunctious music seems out of place with a concert hall moniker. The music consists of the "Overture" and "Main Title" of the original film. The wagon train theme has been inserted near the beginning before the "Denver Free Militia" theme. The "Overture," even without banjos, is as much fun as Bernstein's film version. (It sounds more like him, too.) In the film the "Overture" had an ending, but here it segues into the song "The Hallelujah Trail" which was the main title of the film. The lyrics are sung in perfect unison and with perfect diction by the Arizona State University Concert Choir, entirely unlike the looser version in the film. Perhaps when the origins of this music have been forgotten, the piece might not seem so out of place. Hey, it works for Von Weber's overtures.



## Schindler's List

JOHN WILLIAMS • MCAD-10969. 14 tracks - 64:36. Review by Mike Shapiro. The news of an impending Steven Spielberg Holocaust drama was greeted with both delighted anticipation and

mild concern. A topic of such magnitude could be all too easily enveloped in a story made with both a photographer's penchant for detail and a painter's selectivity of essentials. From the black and white filming to the down-to-earth cinematography, Spielberg engineered every element of the film to highlight both grim reality and dramatic motion, sacrificing neither to the other. Straddle a molecular boundary between documentary and romanticism, when his past masterpieces have felt so strongly in the latter camp? Yes, Spielberg was a god amongst men—John Williams' challenge in scoring the film was no different, and probably as crucial to the power of the final product. The unearthly orchestral crescendos that he instilled as a Hollywood staple would have inflated the film to empty hyperbole; like Spielberg, Williams had to seek power through subtlety, and, also like Spielberg, he succeeded remarkably.

For his stylistic framework, Williams turned to the cultural background of the Jews portrayed in the film. The soundtrack is characterized by a somber but rich Eastern European flavor, exemplified by the recurring solo violin that so often carries the film's main motif. The melodies conveyed by this (courtesy of power violinist Itzhak Perlman) can be initially unsettling to the average moviegoer. Fraught with plummeting glissandos, delicate hesitation, piercing high notes and abrupt swerves of direction, they almost allude to bad cartoon stereotypes of gypsies. But the expressiveness and melodic strength of the themes quickly transcends their superficial associations. The result, like that of the film itself, is not only moving, but somehow perceptibly sincere.

Williams was born with a baton in his hand, and his use of orchestral elements is as expert as Spielberg's with visuals. The instrumental colors are dark and

poignant, but always evoke tenderness. The plaintive solos of the violin are answered by horns, harps, and even a solo acoustic guitar, all cushioned by the ubiquitous warm bed of strings. Ethnic folk singing performed by the Ramat Gan Chamber Choir of Tel-Aviv adds a certain genuineness to the music, but isn't used gratuitously. Exotic tones dance amidst familiar sounds in the ensemble; some of the most eerie melodies are carried by an unidentifiable hollow woodwind timbre that would make the most seasoned orchestrator scratch his head with bewildered admiration.

Yet ethnic authenticity was only half Williams' battle. Like Spielberg, he couldn't simply indulge in a recreation of the factual, but had to highlight that ineffable sense of possibility that distinguishes story from history. What's uniquely wonderful about the album is how well he engineered this elusive balance. Torn from the screen, many a



soundtrack sounds like aimless filler, but *Schindler's* stands on its own, recreating the passion of the film even in its absence. Flip to track five ("Schindler's Workforce") and you'll feel not just the ominous drive of the music, but the magic cinematic sense that something is happening. This particular cue, not coincidentally, is one of the best in the CD, leaping out at you right on the first listening. The delicate rhythm tiptoeing through ominous waves of underscore wonderfully parallels the tightrope act of the *Schindlerjuden* trying to survive the Nazi occupation. Another outstand-

ing track, "Auschwitz-Birkenau," demonstrates how expertly the score evokes so much with so little. Many composers would have scored this chilling sequence with a bombastic orchestral groan, but Williams instead opened with a solo violin rasping on its lowest string. Considering the minimal instrumentation, the effect is haunting beyond belief, and when the dark thunder of the orchestra finally follows, the music's prior economy makes it a genuine impact.

Other cues, such as "I Could Have Done More" and "Stolen Memories," highlight

the plaintive side of the movie's psychology. Overall, Williams' melodies are empathetic without being watery, eerie without being diabolical, and gentle without being symphonic Romper Room. Recurring themes are recognizable in their variations, but aren't beaten to death. Above all, there's a remarkable lack of filler material; while some pieces are obviously more effective than others, all sound deliberate.

Williams has produced moving masterpieces and bland stinkers—more of the former, thankfully—but in any case has a knack of retaining individuality in a

score. However exotic *Schindler's List* may be, it carries with it that subliminal neon sign flashing the composer's name. And deservedly so, both in the eyes of the Academy and the rest of the world. In the living rooms of the movie-going public, Williams is doubtless changing from "the guy who did *Star Wars*" into "the guy who did *Schindler's List*"—or at least into the guy who did both. *Schindler's List* is one of Williams' best and most innovative works, and does more than justice to Spielberg's motion picture artwork. I guess that John Williams, too, was the right god. •

## MORE NEW CDs REVIEWED BY LUKAS KENDALL



Yes, **Mission: Anthology** (One-Way/MCA Special Products MCAD-22122, 22 tracks - 59:55) bears little resemblance to the actual LALO SCHIFFRIN TV scores. These re-recordings are totally jazzed up, presented as Mike Berman says (p. 13) as self-contained dance tracks. But is this bad? As one now discovering late '60s/early '70s pop film music (*Bullitt*, *Fear Is the Key*, *Enter the Dragon*, *Shaft*, *Three Days of the Condor*), this is a blast. (Until this style hit keyboards with disco, it was like popped-up big band music—melodic, easy to absorb and fun.) Especially hip are the tracks that start all soft and then explode into some silly horn tune. If you're looking for the actual *Mission: Impossible* soundtrack, get the GNP/Crescendo CD, but it has only 25 minutes of Schiffrin—redundant variations of the "Mission" and "Plot" themes. I found—filled out by John E. Davis music from *Mission: Impossible '88* and a stupid Peter Graves interview. This CD has two solid albums on one—the first centers on themes for the *Mission* characters, the second on various locales—with the original liner notes reproduced in the booklet. Only three of the 22 tracks are non-Schiffrin composed, but all bear his stamp. Kudos to One-Way producer Terry Wachsmuth. **3½**

Another good new jazz CD, although of a totally different type, is the original DON WAS score album to **Backbeat** (Virgin America 72438 39413 2 2, 7 tracks - 59:44). I don't know how the music works in the film, since the seven pieces here seem pretty self-contained. The movie takes place around 1960 when the Beatles were beginning in Hamburg with original bandmember Stu Sutcliffe, who died shortly thereafter of a brain hemorrhage. (The CD booklet is illustrated with some of Sutcliffe's avant-garde paintings.) A pleasant pseudo-'50s beat underlies the great first track, the 10:11 "You Asked, I Came," over which the trumpet, sax and piano improvisations play. All but one of the tracks are performed by a six or seven piece jazz ensemble, with composer Was on bass and film composer Terence Blanchard (*Malcolm X*) on trumpet. The themes have a great nostalgic feel, whether the beat is lively or subdued. Overall, this is more of a jazz album written for use in a film, since it doesn't hit cues or appear to follow a picture, but I enjoyed it a lot. **3½**

(With less relevance to film music buffs is the song album to *Backbeat* (72438 39386 2 9, 12 tracks - 27:05), although this is typically the one you'll find in stores. It's basically newly-recorded renditions of the late '50s rock songs the Beatles covered, i.e. "Twist and Shout," "Good Golly Miss Molly," etc.)

Another '60s flashback is the recently printed German CD of **How to Steal a Million** (Tsunami TSU-0109, 12 tracks - 27:55). It's by JOHNNY WILLIAMS—now known as John—and is a shallow comedy score to the 1966 Audrey Hepburn film. Even so, Williams' gifts

for melody and arrangement are present in the busy main title and varied tracks. The Mancini romantic comedy style is very present in the poppish love theme, especially when Leslie Bricusse's lyrics are added. Tsunami evidently used good quality tapes—sound quality is excellent. Booklet has notes on the film, I assume from the LP, but the cover is a putrid yellow-green. An enjoyable, if trite, Williams curiosity. **3**

Apparently edel America is calling it quits on new soundtracks, finding it too difficult to market its low budget score and compilation CDs in the U.S. as opposed to native Germany. The last three titles should now be out, the first being **Death Wish V: The Face of Death** (EDS 5409-2, 24 tracks - 49:16). Yes, Charles Bronson's street vigilante is back; with him this time is a thankfully orchestral score by TERRY PLUMER, which makes noble attempts at thematic development and symphonic grandeur but generally lingers in dullsville. Still, it's far more interesting than one might expect from this kind of simplistic low-budget movie. The emotional complexities of the urban street avenger have once again been captured. **2½**

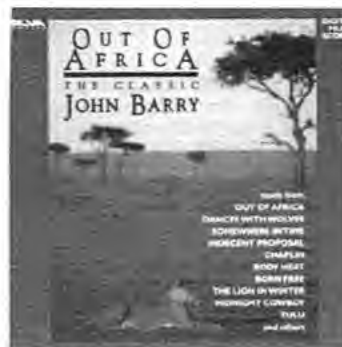
**Apocalypse Nam: The 10,000 Day War** (EDS 5407-2, 14 tracks - 72:24) is a perfect example of edel trying and failing to reach both the general population and soundtrack buffs. If the average person wants a CD of music from Vietnam movies, I guess this is okay, but who does? As for the soundtrack market, let's break down what's here: 1) Classical standards "Ride of the Valkyries" (Wagner) used in *Apocalypse Now* and "Adagio for Strings" (Barber) used in *Platoon*, both played by unfamiliar orchestras. 2) John Beal's trailer music from *Flight of the Intruder* and *Casualties of War*. This is good but has nothing to do with the Poledouris and Morricone scores from the actual films. 3) The original recordings of George Clinton's "Main Title" from *Platoon Leader* and Jerry Goldsmith's "It's a Long Road" from *First Blood*, licensed from the respective record companies. There's also 28 minutes of Jay Chattaway's and Brian May's *Missing in Action* scores which edel released on a separate CD. (Don't let our own David Hirsch fool you in his notes. *Missing in Action II* is "actually the start of the story" because it's actually the first film. It sucked so bad Cannon waited to release it as a sequel!) What's left? Around 18 minutes: A nice guitar and cello performance of "Cavatina" from *The Deer Hunter* (Stanley Myers) and excerpts from the original tracks to *Vietnam, Texas* (Richard Stone), *Vietnam War Stories* (Mark Snow), *Airwolf* (Rick Patterson) and Dan Miner—not the great Sylvester Levay theme) and *Purple Hearts* (Robert Folk). This is low-budget music for people dealing with loss or walking fearfully through jungles. Overall, an insulting (and unlistenable) attempt to cash in on Hollywood's cashing in of Vietnam. **1½**

Finally, **Catch Me If You Can** (EDS-5413-2, 19 tracks - 43:41) is a 1989 TANGERINE DREAM score for a teen movie involving drag racing (whatever). I really liked TD's score for *Risky Business* since I liked the movie, but this makes no impression. Not bad, though, with the usual sequencers and keyboard patterns over more traditional pop beats. But what's this? Teeny type on the back inlay card says, "This album was prepared without the musical authorization of Tangerine Dream." No wonder I don't like it! **2½**

Returning to music of a bit more complexity, **The Unknown Time** (Milan Europe 887 902, 25 tracks - 48:00) is another solid work from LOEK DIKKER. Let's hear it for Europe! This is a 1993 film involving lovers back from the dead (or something) and instead of having rock or electronic music—as might be used in a certain North American country—has a mysterious, dark and complex orchestral score. It evokes a foreboding and melancholic mood while maintaining an interesting level of instrumental activity—it's a wonderful example of how a thriller can be scored without using electronic drones or ripping off Herrmann. Also on the CD is 16 minutes from *A Scherzo Furioso* (a black comedy) which lightens the mood, but not by much, with a jazzy style. This isn't necessarily the kind of CD one listens to a lot, but Dikker has: 1) Written great orchestrations. 2) Not gotten too "big." 3) Maintained a thematic style. That's pretty rare nowadays. **3½**

**In Brief:** Thumbs way up for the new recording of *The Magnificent Seven*. It's certainly about time. All the tempo markings on the track titles are silly, though. I'd like to apply them other soundtracks. How about, "Theme from *Shaft* (vocally: Allegro energico)"? Looking forward to Koch's next release, *Dream Lover* by Christopher Young. • Although I won't be playing it that often, I did enjoy the Milan CD of *Raise the Red Lantern*, as I liked the film. Varèse spelled the composer's name "Zaho" Jiping instead of "Zhao" on their *Farewell, My Concubine* CD. • Haven't heard Jerry Goldsmith's *Bad Girls* yet. Some people love it as a return to his old western style, some people hate it as a second-rate refash of same. • Really liked Rachel Portman's *Sirens*, also on Milan—gentle, mystical and pleasant, also very English. The themes are so good and intricately orchestrated, they disguise how redundant the CD is. Some of it reminds me of Bernstein, in a good way, and the opening Vaughan Williams track nicely sets the tone. • Also liked Basil Poledouris' solid orchestral score to *Serial Mom*. Herrmann goes to the suburbs—it's bright and bouncy one moment, *Vertigo* the next. Fun, nevertheless, although that dialogue sure sucks. For all you collectors looking for the composer's *Cherry 2000* CD, a Varèse CD Club limited edition, Basil accidentally gave away his last copy to John Waters when he was trying to get *Serial Mom*. •

# DAVID HIRSCH REVIEWS CDs FROM ALL OVER



A rarity on store shelves until recently has been scores from foreign non-English language films. **Raise the Red Lantern** (Milan 73138-35670-2, 18 tracks - 30:45) is an album that may either spur further interest, or kill it. ZHAO JIPING'S score is based on the music common to the film's setting, 1920 mainland China, and chiefly traditional Peking opera. While the choral cues are lovely, the percussion is very jarring and the operatic solos for one character are very hard to listen to. Editing some of the more objectionable tracks out, the album can have a lovely romantic feel. **3 1/2**

On the flipside is ELLIOT GOLDENTHAL'S **Golden Gate** (Varèse Sarabande VSD-5470, 14 tracks - 34:56) which is closer to what we've come to expect from Hollywood. While bamboo flutes and other ethnic Asian instruments are used to represent the American Chinese community, the score as a whole is authentically American—Body Heat meets *West Side Story* with just a little *Alien*'s darkness thrown in. There's even a track reminiscent of *Twin Peaks*, "Motel Street Meltdown," which features vocals by Goldenthal himself. It's very similar to Angelo Badalamenti's vocal, "A Real Indication," from *Twin Peaks: Fire Walk with Me*. Less a collection of underscore cues, Goldenthal's music has once again been sequenced into one gigantic multi-part symphony that reduces the movie to a non-visual medium. All its emotions are laid out clearly and succinctly, satisfying both the needs of the film and the music aficionado. **4**

Currently available from importers is the massive 40th anniversary **Godzilla** soundtrack series. Every note (at least as far as I can tell since I can't read Japanese) has been assembled on 20 discs, each representing one film. The music is chronological, with all the wild tracks and songs. Only *Godzilla vs. Biolante*, which starts with the 1989 album version, and the recent *Godzilla vs. MechaGodzilla* break the format. (*MechaGodzilla* has a few tracks that dial down in sound so this is the actual film mix.) There is a 2CD set of *MechaGodzilla* which contains both the recording session and the film mix (Futureland TYCY 5342-2).

Highly recommended is the first album, *Godzilla* (1954), which contains Akira Ifukube's wonderfully moving score. It plays more on the human element, as Tokyo is demolished by the beast and his lethal radiation. Most unnerving is the "death theme," first heard when we see the survivors of the creature's attack.

Whether by choice or accident, the wail of a child is heard during the track, which makes its sadness all the more painful. After two decades of decline into silliness, Rejiro Koroku revived the musical quality of the series with a score similar in tone to Ifukube's. With its deep plodding motif for the creative, melancholic themes and exciting military march, *Godzilla 1984* is a thrilling listen. Avoid volumes 11 through 15 unless you want the complete set, they're not as good and the Ifukube scores are just tracked from the earlier films. Volume 1 through 15 are mono (except the single versions of some songs); the sound quality is good with the exception of *Smog Monster*, which was probably stored in a wet basement by people who actually heard the music. The vast size of the series precludes individual reviews, so I've made a quick list of titles, order numbers, ratings, etc. Both Footlight and Intrada report all titles in stock at about \$23 per disc (except #20 which, for no reason, is \$39).

Return with us now to those thrilling days of yesterday—the beginning of CHRISTOPHER YOUNG'S career. **U-Boats: The Wolfpack** (Cerberus Europe C-Eur 0214, 17 tracks - 40:00) was a compilation released on vinyl several years ago. Basically, it's his early scores for *Wheels of Fire* and *Getting Even* which had been tracked into the Midwich Entertainment World War II documentaries. The music is a far cry from Young's current work, coming from the time when he was heavily influenced by Goldsmith. In fact, I've become so attuned to Young's style that his earlier work sounds so unlike him. Certainly there are several previews of what would come (particularly "The Pacific Fleet") but for the most part this is an unusually melodic album, with Young drawing a large sound from his ensemble. Compared to his current work it's almost ordinary, but still above average measured up to what has been done in similar films. Unfortunately, Cerberus Europe screwed up the mastering—one track is repeated and the finale is missing. Beware. **3**

In contrast, CHRISTOPHER YOUNG'S latest, **Dream Lover** (Koch Screen 3-8700-2H 1, 14 tracks - 42:07), is perhaps his most diverse score yet. Shifting from a dreamy chant to a slightly left-of-center circus theme (played as a waltz) is no simple task, yet the album flows from track to track without any bumps. Certainly the CD's circus-like air is quite unusual; there's even a vocal of sorts in "One Last Dance." Despite its thematic line, fans of Young's more unusual sound cre-

ations will not be disappointed as the disc in general is a typically inventive Christopher Young endeavor. It's also a great start for Koch's new scores line. **3 1/2**

At the start of the CD age you couldn't get a better film music compilation than one performed by the Cincinnati Pops under Erich Kunzel. 800 CDs later and suddenly, I suspect, I've put them on such a pedestal they can no longer reach my expectations. True, **The Great Fantasy Adventure Album** (Telarc CD-80342, 21 tracks - 65:39) is everything you could ever ask for from a company that has built its reputation on being the leader in audio sound recording. The sound effects, especially "Jurassic Lunch," are startling in their "in-your-face" presence. What a great effects album you could make with this technology! But the musical selection is kind of "ho-hum." OK, *Clash of the Titans* (Laurence Rosenthal) is not on CD and *Wizards and Warriors* is out-of-print on Lee Holdridge's Varèse album, but frankly, the choice of music is not exciting and the arrangements are lacking. *The Terminator* theme and "The Anvil of Crom" from *Conan* have been overpowered by the effects tracks mixed on top, and none of the magic of Williams' original recordings remains in *Jurassic Park* or *Hook*. *Total Recall* is just awful, as if it was taken from a performance by a substandard orchestra. [I'm told it has the same wrong note at 1:12 as on the recent edel *Best of Sci-Fi* recording—a misprint on the score, perhaps? -LK] In fairness, *Willow* is actually an improvement upon the original and several others, *Robin Hood: Prince of Thieves*, *Seventh Voyage of Sinbad* and *The Abyss*, are given respectable treatment. But where are the surprises? Telarc appears to have lost its direction and allowed the Pops to become just another orchestra. **3**

On the domestic front, Silva America has released three more newly-recorded compilation CDs. The first and by far the best is **Out of Africa: The Classic John Barry** (SSD-1033, 16 tracks - 79:22). Nie Raine conducts the City of Prague Philharmonic in several faithful adaptations, each baring that unique Barry sound. The endlessly re-recorded themes from *Dances with Wolves*, *Somewhere in Time*, *Body Heat*, *Born Free*, etc. are duplicated once again, but we also have a magnificent suite from the never-released *Raise the Titanic* (8:25) as well selections from *Zulu*, *The Last Valley* (8:36) and *Indecent Proposal*. There's also a suite from *Robin and Marian* (7:37) and a good 4:50 from *Hanover Street* for Barry aficionados. Extensive notes by Geoff Leonard and Pete Walker—an example of this kind of compilation being done well. **3 1/2**

Down the ladder we have **Music from the Films of Clint Eastwood** (SSD-1031, 15 tracks - 56:26). Derek Wadsworth (*Space: 1999* series 2) conducts the Prague orchestra this time. Again, we have respectable but below-the-original performances of such Eastwood classics as Jerry Fielding's *The Outlaw Josey Wales*, Lalo Schiffrin's *Dirty Harry* scores and Ennio Morricone's music for the *Dollars* film. Also included is Morricone's *Two Mules for Sister Sara* and *In the Line of Fire*, Ron Goodwin's *Where Eagles Dare*, Dominic Frontiere's *Hang 'Em High*, Dimitri Tiomkin's *Rawhide* and Eastwood's own *Unforgiven* (arranged by Lennie Niehaus). What the album lacks is variety. Too much music from the same genre tends to bog down and Errol Garner's "Misty" from *Play Misty for Me* seems strangely out of place. Perhaps a little re-sequencing is in order. Good notes by David Wishart. **3**

The least of the lot is **Stallone: Music from the Films of Sylvester Stallone** (SSD-1032, 13 tracks - 77:50). It starts off with a good suite from *Rocky*, but degenerates into a lot of that dull '80s hip music that's so dated now. Several performances are involved here;

## GODZILLA 40TH ANNIVERSARY SET • FUTURELAND/TOSHIBA EMI

| Vol | Title                            | Year | Composer      | TYCY | Tracks | Time  | Rating |
|-----|----------------------------------|------|---------------|------|--------|-------|--------|
| 1.  | Godzilla                         | 1954 | Akira Ifukube | 5345 | 21     | 36:50 | 4      |
| 2.  | Gigantis, the Fire Monster       | 1959 | Masaru Satoh  | 5346 | 27     | 30:06 | 3 1/2  |
| 3.  | King Kong vs. Godzilla           | 1962 | Akira Ifukube | 5347 | 43     | 69:20 | 3      |
| 4.  | Godzilla vs. The Thing           | 1964 | Akira Ifukube | 5348 | 32     | 58:01 | 3      |
| 5.  | Ghidrah the Three-Headed Monster | 1965 | Akira Ifukube | 5349 | 28     | 38:06 | 3      |
| 6.  | Monster Zero                     | 1965 | Akira Ifukube | 5350 | 26     | 39:24 | 2 1/2  |
| 7.  | Godzilla vs. the Sea Monster     | 1966 | Masaru Satoh  | 5351 | 37     | 42:35 | 3      |
| 8.  | Son of Godzilla                  | 1967 | Masaru Satoh  | 5352 | 34     | 38:15 | 3      |
| 9.  | Destroy All Monsters             | 1968 | Akira Ifukube | 5353 | 30     | 39:51 | 2 1/2  |
| 10. | Godzilla's Revenge               | 1969 | Miyachi       | 5354 | 34     | 39:35 | 3      |
| 11. | Godzilla vs. the Smog Monster    | 1971 | R. Manabe     | 5355 | 60     | 54:26 | 1      |
| 12. | Godzilla on Monster Island       | 1972 | Akira Ifukube | 5356 | 36     | 77:58 | 2      |
| 13. | Godzilla vs. Megalon             | 1973 | R. Manabe     | 5357 | 42     | 48:33 | 1 1/2  |
| 14. | Godzilla vs. the Cosmic Monster  | 1974 | Masaru Satoh  | 5358 | 38     | 44:18 | 2      |
| 15. | Terror of MechaGodzilla          | 1975 | Akira Ifukube | 5359 | 24     | 36:23 | 2 1/2  |
| 16. | Godzilla 1984                    | 1985 | Rejiro Koroku | 5360 | 55     | 57:21 | 4      |
| 17. | Godzilla vs. Biolante            | 1989 | K. Sugiyama   | 5361 | 21     | 65:03 | 4      |
| 18. | Godzilla vs. King Ghidrah        | 1991 | Akira Ifukube | 5362 | 39     | 45:48 | 3      |
| 19. | Godzilla vs. Mothra              | 1992 | Akira Ifukube | 5363 | 30     | 48:12 | 3 1/2  |
| 20. | Godzilla vs. MechaGodzilla       | 1993 | Akira Ifukube | 5364 | 46     | 63:37 | 3      |

I want everyone to know I couldn't keep a straight face typing these titles. -LK



Mike Townsend conducts the London Screen Orchestra, Nic Raine leads the City of Prague Philharmonic and synthesizer soloist Mark Ayres performs three tracks. Bill Conti's *F.I.S.T.* lacks any emotional power, surprising since this is played by the same orchestra as the John Barry album. Giorgio Moroder's *Over the Top* comes off as a simple synth score with no style or texture. Also included are cues from Conti's *Paradise Alley*, *Rocky II* and *Lock Up* (one of the synth tracks). Keith Emerson's *Nighthawks*, Sylvester Levay's *Cobra* (another synth track), Trevor Jones' *Cliffhanger*, and lengthy but sluggish excerpts from Jerry Goldsmith's *Rambo* scores. No fun, great travel mirror. 2

**Serial Mom** (MCA MCAD-11052, 10 tracks - 39:09) is probably the farthest cry from the typical BASIL POLEDORIS score as you can get. *Robocop* it ain't—no electronic colorations here—but those who found his score for *Hot Shots: Part Deux* lacking won't be disappointed. The music is exuberant and bouncy, playing along with director John Waters' visual absurdities. The big disappointment is in the dialogue snippets (one, an obscene phone call, even gives the album a parental advisory label) that appear sometimes at the beginning of a track, other times at the end, so you can't even edit them out, except perhaps onto a tape. Even more maddening are the track listings which have the score as one long suite. Kill the art department! 3½

Koch International has released an outstanding re-recording of a classic western score, **Elmer Bernstein: The Magnificent Seven** (3-7222-2 H1, 16 tracks - 64:25), performed with great vigor as if the Phoenix Symphony and James Sedares were playing to the film itself. Careful pacing and editing has created a rich and steady flow. Kudos to Bernstein and Christopher Palmer for reconstructing the music after United Artists lost or destroyed the original parts. Also included is the "Overture for Chorus and Orchestra" from *The Hallelujah Trail*. 4½

Fans of Bernard Herrmann and Miklós Rózsa will be interested in the Koch releases of several of their symphonic works, though most have nothing to do with film. James Sedares takes his baton before the New Zealand Symphony Orchestra to conduct **Bernard Herrmann: The Devil and Daniel Webster/Currier and Ives** (3-7224-2 H1, 12 tracks - 51:04). Like many of his other works, Herrmann adapted *The Devil and Daniel Webster* into a 20 minute concert piece, but the remainder of the album is filled with his lesser known concert works "Currier and Ives," "Silent Noon" and "For the Fallen," the former two in their commercial recording debuts. "Silent Noon," as the title implies, is an ultra-soft string piece, while "For the Fallen" relies on flute as its principal instrument. It's typically solid Herrmann, with a fine performance. 4

In the past, I have been disappointed with the apparent lack of originality in some of Miklós Rózsa's film scores. *Time After Time*, *Golden Voyage of Sinbad* and *Dead Men Don't Wear Plaid* sounded so similar. I was mystified at the high respect Rózsa garnered from the

music community and reasoned that, perhaps, it was just that he heard these films along similar lines. The two Koch recordings with six of his concert works bare this out. Free from the restrictions of the visual medium, Rózsa's talents soar. The first disc, simply titled **Miklós Rózsa** (3-7191-2 H1, 14 tracks - 57:13), starts with the rousing "Theme, Variations and Finale, Opus 13a," played with energy by the New Zealand Symphony under James Sedares. One of the most recent compositions in this collection is the 1964 "Hungarian Nocturne," a lavish piece that draws from the composer's heritage (as does "Three Hungarian Sketches, Opus 14"). Here is all the power and talent that truly gave Rózsa the reputation he deserves. 4½

Also by the same recording artists is **Miklós Rózsa: Symphony/The Vintner's Daughter** (Koch 3-7244-2 H1, 16 tracks - 56:04). "Symphony in Three Movements, Opus 6a" was Rózsa's first symphony (written at the age of 23 in 1930) which he suppressed after its rejection, simply because it was deemed "too long." This is a remarkably sweeping work for such a young composer, full of depth. Also featured is "The Vintner's Daughter, Opus 23a" which was based on a French folk song and a poem by Juste Olivier. 4½

**The Oldest Living Confederate Widow Tells All** (Milan 73138-35672-2, 17 tracks - 45:31) is a pleasantly romantic TV movie score by MARK SNOW. It's kind of a follow-up to Milan's *Gettysburg* set, but the use of an orchestra will delight those disappointed with *Gettysburg*'s synthesizers. Relaxing for the most part, the mood is broken only occasionally by bouts of action ("The Swimming Hole Incident") or other sweeping motifs ("The Midwife"). 3½

And now to the sexist pig review of the month. First, it wasn't that the main claim to fame for **Sirens** (Milan 73138-35669-2, 15 tracks - 40:55) was the advanced publicity that supermodel Elle MacPherson appears naked throughout much of the film. This is a fact that Milan didn't fail to point out in their press release, but why is everyone on the cover key art staring at her chest? Seriously, Rachel Portman has achieved, once again, a lively collection of cues for this unabashed homage to sexual freedom. Bite me, it's fun! 3½

If it was released, **Younger & Younger** (Varèse Sarabande VSD-5456, 11 tracks - 38:59) shot through theaters faster than a baseball out of Denver. HANS ZIMMER's original score sounds vaguely similar to *Pee Wee's Big Adventure*. It's music for a circus film, if you like that sort of thing. 2

A better effort from HANS ZIMMER is his four-track collection of underscore cues from the ex-musical **I'll Do Anything** (Varèse Sarabande VSD-5474, 5 tracks - 46:02). The story of this picture has become legendary—James L. Brooks (*Cheers*) originally started out to make a musical, but struck the numbers after lousy test screenings (though I suspect the one song on the album, "You Are the Best," was retained). The picture went on to some critical success but poor box office return. What ended up musically is something

kindred to Zimmer's *Younger & Younger*. Bright and bouncy, we are spared the ice rink organ motif this time, with the cues edited into four suites representing the main characters, Matt, Burke, Cathy and Jennie. The result is a pleasant listen of human emotions that cross the spectrum. 3½

In his four film scores, Dire Straits guitarist MARK KNOPFLER has succeeded in creating music that both works within the context of the movie and provides an entertaining listening experience. **Mark Knopfler: Screenplaying** (Warner Bros. 9 45457-2, 18 tracks - 71:47) contains the best tracks from *Cal* (his first film), *Local Hero*, *The Princess Bride* and *Last Exit to Brooklyn* (his most orchestral and emotional work). It's a stunning sampler from a talented composer. 4

In the song compilation category (which should have its own delineation), **D2: The Mighty Ducks** (Hollywood HR-61603-2, 10 tracks - 31:28) can be fun because most of the songs are classic stadium anthems like Queen's "We Will Rock You" and "We Are the Champions." There's also a 4:48 suite of J.A.C. Redford's and David Newman's themes. Big sports! 2½

You couldn't do a lot worse than **With Honors** (Marverick/Sire/Warner Bros. 9 45549-2, 12 tracks - 48:56). No underscore and a surprisingly sterile compilation of songs by the likes of The Pretenders, Duran Duran, Lyle Lovett, Lindsey Buckingham and Madonna. Another matching travel mirror. 1

Unreleased to the general public at this time is a wonderful MICHAEL J. LEWIS compilation, **Orchestral Film Music: The First 25 Years** (24 tracks - 69:48). This is a private release the composer hopes to have in stores soon, perhaps as early as this fall. With the exception of *The Madwoman of Chailott* and *Theatre of Blood*, none of the works here, such as *Julius Caesar*, *The Medusa Touch*, *Sphinx* and *Foulkes* has been released. Most of his music, until his recent emigration to the States, has been for the British cinema, which had a few albums released. Lewis makes up for the omissions of others with this package which will hopefully make it intact to stores soon with its sweeping melodies. We'll keep you posted. 4

Also unavailable commercially (and possibly never to see the light of day) is DAVID AND ERIC WURST'S score for *The Fantastic Four*, an ambitious attempt to do a modest budget effects film that got shelved after completion. The Wurst brothers hoped this would be their big break and delivered a rousing if derivative orchestral score. Like many young composers, they may have been saddled by a temp-track the filmmakers were in love with. The only means available to hear this music is on their demo disc **Music for Film** (13 tracks - 25:45) which also includes selections from *Human Target*, *Black Belt* and *The Heist* (which paraphrases *Midnight Run*). The Wurst brothers show promise and we'll hopefully be hearing more from them in the future. As is typically the case with these demo discs, there's no real way to get a copy except possibly through the secondary market. 2½

## TWO FROM JOHN CHARLES ON LABEL 'X'

by ROSS CARE

**The Quiet Earth/Iris** • Label 'X' Cinema Maestro LXCD 9. 26 tracks - 45:19 • New from Label 'X' is this score to the off-beat sci-fi opus *The Quiet Earth* (1984). Directed by New Zealander Geoff Murphy, Leonard Maltin describes the film as an "intriguing and extremely good-looking end-of-the-world saga," one which has attracted a cult following. John Charles' score sounds good too, and in fact is one of the most intriguing scores I've heard in some time. Charles was born in Wellington in 1940 and brings to his film scoring a varied background in composing concert music, playing jazz piano and conducting both symphonic works and opera. *The Quiet Earth* is not easy to categorize. It's definitely symphonic with a sweeping use of large orchestra, but it's never bombastic or ostentatious. At some points it has a minimalist feel, especially in its section for solo cello, bells and harp, and at others it exhibits the urgent sense of open space and melancholy evoked by the best American concert composers. (In fact, the New Zealand Symphony Orchestra that performs the score recently released a well-received CD of music by Samuel Barber.) Though Charles' score is not derivative, *The Quiet Earth* does suggest the intensity and brooding emotion of Barber's music. The haunting main theme has a curious feel of bluesy Americana to it, perhaps in keeping with the film's last-man-on-Earth plotline. It alternates with a

series of short motifs; a counter motif for bells and harp, an agitated passage in a neo-classic style, and a brief recurring benedictory fanfare for brass. The score also features electronics, but used very judiciously and mostly for the sequences involving the mysterious "effect": the opening "Sunrise" and the final "Saturn Rising" when Charles really pulls out the modernistic stops—both are among the most impressive I've heard in a recent score. The disc is rounded out by Charles' score to the television feature *Iris*, this in a more intimate chamber vein, but still urgent and intense, and apparently in keeping with the tone of this dual-leveled biography of Iris Wilkinson, a New Zealand writer who committed suicide at age 33. 4

**Utu** • Label 'X' Cinema Maestro LXCD 6. 16 tracks - 32:59 • *Utu* (1983) was the Geoff Murphy film which preceded *The Quiet Earth* and also featured a John Charles score which was previously available on a Southern Cross LP. The film deals with the native Maoris' ultimately violent resistance to British imperialism in 19th century New Zealand—"utu" is the Maoris word for "revenge"—and so Charles' score, in keeping with the culture clash explored in the film, is a fusion of native folk music and orchestral scoring. It opens with a haunting main theme with a neo-classic, almost Spanish feel, linked to a grandiose passage for

militant brass and percussion. The contrast between the two conflicting worlds is further etched by native chants representing the Maoris, and symphonic scoring symbolizing the colonizing British. The vocal chants are also effectively woven into orchestral textures, as in "Destroyed Village" in which the native music counterpoints the main theme. In one haunting cue, "Waiaa Tangi; Kura and Henare," two voices are heard in an a capella duet which is followed by a plaintive passage for solo native flute accompanied by orchestra only near the cue's conclusion. Some of the orchestral scoring is in a deliberate neo-Tchaikovsky 19th century mode, but much of the score has a distinctively original sound as well, particularly in the cues that fuse the vocals and orchestra. Charles' orchestral style, with its use of fragile, mysterious, almost new age lines for bells, celesta and harp, solo cello passages, and brief cryptic brass fanfares, has an unsentimental sweetness which is both appealing and elusive, and subtly suggests exotic, alien and sometimes doomed cultures and environments. It can also be stirring and epic, yet never bombastic. The liner notes comment that the music "never intrudes but rather enhances" and both scores do seem more discreet and appealing with each hearing. At first I preferred *The Quiet Earth* but *Utu* has grown on me. Both are recommended. 3½

Would you like to get a high-paying job writing liner notes for soundtrack albums? Sure, who wouldn't? "But," you say, "I have absolutely no knowledge of music, and no writing skills to speak of!" Well, that hasn't stopped anyone else, and it won't stop you! Imagine, your name up there with Goldsmith, Williams and Herrmann! Impossible? Think again! All you need is the *Miracle Notes-O-Matic!™*. With the *Miracle Notes-O-Matic!™*, you can write liner notes for hundreds and hundreds of soundtrack albums in just minutes! And the best thing is, no lengthy—not to mention costly—education is required!

The *Notes-O-Matic!™* is simplicity itself—just type the following, inserting the composer and film's names in the appropriate spaces and occasionally making a multiple choice decision. Then sit back and wait for the admiration—and the profits—to pour in! What could be easier?

If it can be safely said (as has been rarely denied) that films require music to supply them with emotion, pacing—their very life's blood!—then few would argue that *composer* has not failed to be at the very least at the forefront of those practicing this neglected art today or at any time in the past. While concert hall purists may scoff,

it cannot be disputed that not a few contributors to the art of the film score have been not without a talent for composition that would hardly be unwelcome in a somewhat more symphonic context. Case in point: *composer*, a true artist in every sense of the word, whose contributions to a film inevitably leave it the better for the experience. For *film*, he has fashioned: a) a large, orchestral score [This applies to any score employing more than eight musicians]; b) a small, subtle score [This applies to any score using a harmonica]; c) a Herrmannesque work [This applies to any electronic drone].

It is a tribute to the brilliance of *composer* that the very real and palpable horror of the music is expressed not by massive "sturm und drang," but is rather disguised in: a) a children's choir; b) a charming music box theme; c) the Dies Irae; d) a children's choir singing a charming music box rendition of the Dies Irae. Eschewing current prevailing clichés which are so in vogue at the moment, *composer* has composed a score tremendously evocative of time and place. Never a believer in the use of leitmotif, *composer* instead assigns each character a short theme that recurs throughout the score. At the climax, all

these elements come together for the score's most powerful moment (this music was not used in the film).

Though *film* is ostensibly a period piece, *composer* has chosen to incorporate synthesizers into the orchestral fabric, using electronics as just another instrument in the instrumental palette. In what is certainly the film's arguably most compelling scene (cut from the final print), *composer*'s music is: a) anthem-like, lending the scene an almost religious quality; b) absent, proving that in some cases, the most effective music is no music at all; c) replaced by a Bryan Adams song.

The skill of *composer* cannot be lost on anyone familiar with his/her skill. Perhaps director *director* said it best: "What's remarkable about *composer*'s first name is that, while my film collapses without the music, his/her music works just great without my film!" So put this CD into your player, shut your eyes, and be swept into the exotic/exciting/tragic/hilarious/mysterious/derivative world of *film*. *Composer* is certainly a name we will be hearing for years to come! •

#### TOP TEN QUESTIONS NOT TO ASK A FILM COMPOSER IN AN INTERVIEW

by Hugh Gass

- 10) How come your orchestral music is so good, but your electronic music sucks?
- 9) So, is director X a real dick, or what?
- 8) I noticed you got screwed at the Oscars again. What gives?
- 7) How much do you get paid just to rip-off the temp-track like in your last movie?
- 6) What's with the pony tail?
- 5) How come your music in the movies is so good, but whenever you do an album, you mess up the order and leave off the best cues?
- 4) What's it like to score so many crappy movies?
- 3) So, I hear your ghostwriter just died. Has that created problems?
- 2) You almost got sued over that last classical work you ripped-off. When you steal stuff like that, don't you check first to make sure it's public domain?
- 1) How come you used to be good, but now you suck?

#### REASON #9 WHY SOUNDTRACK COLLECTORS DON'T SHARE THEIR HOBBY: THE DATE

by Tom Linehan



#### USELESS TRIVIA DEPT.: SOUNDTRACKS IN THE COURTS

by R. MIKE MURRAY (Legalman)

On a few occasions, published legal opinions relate to movie soundtracks and/or composers. I say "published" because not every legal decision rendered by lower courts is published by the Federal or State reporter system—the majority of judicial opinions are not. Surprisingly, not many published decisions relate to our interests, but I was able to ferret out the following. Be aware that these cases are old and noted for historical interest only; they may not represent current law.

**Dimitri Tiomkin:** In 1949, Leon Navara composed a melody for a song entitled "Enchanted Cello." Lyrics to the song were written by Ned Washington, who later released his rights to the composition. The song was never copyrighted. In 1953, Wayne Fellows Production, Inc. (WFP), later known as Batjac Productions, produced the film, *The High and the Mighty*. In 1954, WFP contracted with composer Dimitri Tiomkin to score the picture and also hired Washington to write lyrics. This arrangement resulted in the title track to the movie which was copyrighted in 1954 and credited to Tiomkin and Washington.

The title track from *The High and the Mighty* became a huge popular success in 1954, covered by many artists, with hit versions by Victor Young (Decca 29203) and Les Baxter (Capitol 2845). Tiomkin's version was released on Coral 61211. Enter Mr. Navara, who sued Tiomkin, Washington, WFP and the song's publisher for infringement of an alleged common-law copyright in the music. Navara claimed, in substance, that

Tiomkin had either consciously or unconsciously copied the "Enchanted Cello" melody. In support of his claim, Navara related that prior to Tiomkin's copyright of the song, Tiomkin, Washington and Navara had collaborated on other songs. Navara also claimed Tiomkin had access to "Enchanted Cello" through Washington.

At the conclusion of a three week trial, the judge charged the jury that, in order to recover, it was Navara's burden to prove that Tiomkin willfully and intentionally, substantially appropriated Navara's melody with "animus furando" (an intent to steal or deprive an owner of his property). With respect to the extent of any copying, the jury was charged to consider whether the two melodies bore "a resemblance to the average ear or listener." The jury returned a verdict in favor of Tiomkin and the other defendants. (See, *Navara v. M. Whitmark & Sons et al*, 17 Misc. 2d 174 (N.Y. Sup. 1959); See also, *Navara*, supra, 204 N.Y.S. 2d 33, aff'd 11 A.D. 2d 668.)

**Alfred Newman:** In 1948, Twentieth Century-Fox Film Corporation produced a motion picture entitled *The Iron Curtain* (later retitled *Behind the Iron Curtain*). The movie depicted espionage activities of the U.S.S.R. in Canada and the story of a Soviet defector. The score to the film was conducted by Alfred Newman who utilized certain non-copyrighted music of Soviet composers which was then in the public domain. However, the picture did credit the music to Dmitri Shostakovich, Serge Prokofiev, Aram

Khachaturian and Nicholas Minskowsky.

Shostakovich and several of the other Soviet composers brought legal action in New York State for an injunction to prevent the use of their names and music in the film and its advertising. In rejecting this application, the court stated first that the composers had no cause of action for the use of their names under the N.Y. Civil Rights Law because their work was in the public domain. Second, the court rejected the injunction application to the extent that the composers had contended they had been libeled by an implication that they were disloyal to the Soviet Union. In this regard, the court found that the use of their non-copyrighted material did not necessarily imply that they were participating in or gave their approval to any message espoused by the film. Finally, the court rejected the composers' contention that the use of their names in a motion picture whose theme they found objectionable violated any purported "moral right." (See *Shostakovich v. Twentieth Century-Fox Film Corp.*, 196 Misc. 67 (N.Y. Sup. 1948).)

**Bernard Herrmann:** In an early case, a court considered an issue as to what is a "completed motion picture" and can it be complete without the final soundtrack? In 1956, RKO Teleradio Pictures, Inc. (RKO) acquired the rights to produce a motion picture of Norman Mailer's popular novel, *The Naked and the Dead*. Distribution of the film was to be handled by Warner Brothers Pictures, Inc.



Under an original agreement with Mailer dated October 14, 1954, the contract provided that the film of his novel was to be "completed" within 3½ years. If the picture was not completed, rights to the book were to revert to Mailer, who would also be able to keep a sizable advance.

By April 14, 1958 (3½ years later), the principal photography of the film had been completed, it had gained approval from the Motion Picture Association of America and had been exhibited to distributors and booking agents. Three days later, a sneak preview was held in California.

However, the film as of this date was not yet the version later to be released to the public on August 9, 1958. In this regard, certain changes were made to the film after April 14, including some editing required by the Legion of Decency

and the addition of an original score composed by Bernard Herrmann. RKO had contracted with Herrmann in February, 1958 to do the score, which he completed shortly thereafter. However, due to a labor dispute then outstanding between the American Federation of Musicians and the major picture producers, Herrmann could not get musicians to record the score.

By the key date, April 14, 1958, the film only had a stock musical background comprised of music from the studio library. This was the version previewed. However, an agreement with the AFM was reached so as to allow the recording of Herrmann's score which was finally delivered on May 7, 1958 and coordinated with the film two weeks later.

Mailer claimed the studio violated the contract,

asserting that the picture had not been "completed" by the required date. The Court rejected his claim, finding that, with "only relatively insignificant alterations... yet to be completed," the film was "complete" when it was exhibited to the distributors, subject to be "improved thereafter." (See, *Mailer v. RKO Teleradio Pictures, Inc. et al.*, 213 F. Supp. 294 (SDNY, 1963), aff'd 332 f. 2d 747 (2d Cir., 1964).)

Whether or not the result in the Mailer case would be the same today is unknown. At least one commentator has suggested that it is only after the film and the music have been wedded, a legal concept called "synchronization," that the film is "complete." (See, Note, *The Synchronization Right: Business Practices and Legal Realities*, 7 Cardozo L. Rev. 787.)

## BOOK REVIEWS

by ROBERT HUBBARD

**Unheard Melodies: Narrative Film Music.** CLAUDIA GORDMAN, Indiana U Press, Bloomington & Indianapolis, ISBN 0-85170-208-2, 1987, 190pp., illus.

**Settling the Score: Music and the Classical Hollywood Film.** KATHRYN KALINAK, U of Wisconsin Press, Madison, ISBN 0-299-13364-8, 1992, 248pp., illus.

**Film Music I.** CLIFFORD MCCARTY, Ed., Garland Publishing, Inc., New York & London, ISBN 0-8240-1939-3, 1989, 285pp.

**Bernard Herrmann: Film Music and Film Narrative.** GRAHAM BRUCE, University Microfilms Int'l, Ann Arbor, MI, 1984, 416pp.

**Rózsa: A Sketch of His Life and Work.** CHRISTOPHER PALMER, Brietkopf & Hartell, Wiesbaden, ISBN 3-7651-0084-6, 78pp., illus.

The two main books discussed this month, Claudia Gorbman's *Unheard Melodies* and Kathryn Kalinak's *Settling the Score*, deal with theoretical underpinnings and academic analyses of film music. While the two share similarities, they differ in range and approach. Gorbman's book examines the convention of music for film, while Kalinak's focuses on the "classical Hollywood score," defined as a set of conventions formulated to sustain and heighten the "reality" of the classical narrative film, tracing the development of that style from its beginnings to present day permutations.

The title of Gorbman's book refers to a point she makes in comparing film music to easy listening music, in that both belong to larger contexts and neither is designed to be listened to closely. Since the narrative structure is primarily a construct of fantasy, something is needed to lessen spectators' defenses and increase their susceptibility to suggestion. Gorbman traces the relationship between image and music from its beginnings in the works of Wagner through the silent era to sound film. Her approach is from the structuralist-semiological school of thought (in that meaning can be broken down into distinct codes), in which the use of music for narrative film can be signified not only as pure musical codes, but cultural and cinematic ones. For example, jazz to convey seaminess, "Indian" music in westerns, etc. The last third of the book is devoted to more detailed examination, analyzing Herrmann's score to *Hangover Square* and Steiner's to *Mildred Pierce*. Music in the films of Vigo and Clair (*Zéro de conduite* and *Sous les toits de Paris*, respectively) is also analyzed.

Kalinak's book can be seen as a corollary to some of Gorbman's assertions. Kalinak, however, opts for a more concentrated look at the evolution of conventions that came to be known as "the classical Hollywood score." Starting with the silent era and moving forward, she provides

detailed analyses of several notable films and their scores. Korngold's music for *Captain Blood* is the first to be examined and is presented as the prime model of the typical score of the time—romantic, operatic and illustrative. Chapters on *The Informer*, *The Magnificent Ambersons* and *Laura* follow, illustrating music's gradual progression to becoming a more integral part of films. The chapters on *Ambersons* and *Laura* are especially relevant, as Kalinak delves into the production history of each—in the former, Welles and Herrmann's original intentions were heinously altered, and in the latter, ambiguities are present in the final film due to different perceptions of the main character by the producer, director and composer. Kalinak's last analysis is of John Williams' score to *The Empire Strikes Back* and how it harkens back to Romanticism.

*Film Music I* is a collection of writings on film music sponsored by The Society for the Preservation of Film Music. This is an eclectic series of articles by various authors—historical perspectives, interviews and related business. David Raksin contributes a reminiscence of his early days at 20th Century Fox; William Rosar's article concerns MGM's courting of Stravinsky; Richard Busch researches the music of the *Flash Gordon* and *Buck Rogers* serials of the 1930s and '40s; H. Stephen Wright's piece pertains to the accessibility of music scores and materials for scholars. The interviews include Rudy Behlmer's talk with Gaylord Taylor, a theater organist who performed and composed for silent films; and Leslie Zador and Gregory Rose's infamous interview with Bernard Herrmann, conducted in the early '70s, with Herrmann at his most garrulous. Dennis James, Fred Steiner, Kathryn Kalinak, Stephen D. Wescott and Eddy Lawrence Mason round out the collection.

Editor Clifford McCarty's introduction is a refutation of the common assumption that there is no extensive body of work on film music scholarship available, briefly listing the most pertinent works, which date from 1909 to the present. He mentions (somewhat fleetingly) amateur criticism like newsletters and annuals, though he grudgingly acknowledges their usefulness in composer interviews and research.

For those interested in Bernard Herrmann, Graham Bruce's book won't disappoint. *Bernard Herrmann: Film Music and Film Narrative* is actually Bruce's dissertation, written in 1982 for his doctorate program, and it is a detailed analysis of Herrmann's technique of scoring and how it supports the narrative. Bruce provides some biographical information along with a brief discussion of Hollywood scoring prior to Herrmann. With this background in place, Bruce shows that Herrmann, for his time, was truly alternative in his approach. Unlike most of his contemporaries,

he did not depend on leitmotives, instead utilizing what Bruce terms "cellular units." (Bruce examines this concept in analyses of *The Magnificent Ambersons*, *Citizen Kane*, *Obsession* and *Taxi Driver*.)

Almost every major Herrmann score is covered. His music for Hitchcock films gets attention in extensive looks at *Vertigo* and *Psycho*, and his unique style is discussed in a look at his masterful use of seventh chords, ostinatos, chromaticism, dissonance, polytonality and orchestral color. Bruce also analyzes Herrmann's approach in establishing "reality" in films. He was not known merely to "knock out" a score; he actively searched for the combinations which would serve the drama at hand. Two examples come to mind: In his music for *Fahrenheit 451*, Herrmann actually subverted the director's original intentions—Truffaut wanted a neutral quality to the film, but Herrmann's music reflected the characters' innermost feelings, modifying the director's concept. In *Torn Curtain* (the score rejected by Hitchcock), Herrmann's music captured the setting of the film (behind the Iron Curtain), whereas the John Addison score that replaced it went for character interaction.

Last, but not least, Christopher Palmer's monograph on Miklós Rózsa will satisfy devotees of that legendary composer. This is essentially a biography of the composer along with analyses of his major works, written in Palmer's professional style. The subtitle is "A Sketch of His Life and Work," which at 78 pages is right on the money. This was written before Dr. Rózsa's return engagement to Hungary (which took place in 1974), so in reading this today, you're left hungering for more information. Recommended, if you can find a copy.

Finally, I want to add my recommendation to Fred Karlin's new book, *Listening to Movies*. I had the opportunity to obtain a copy at the recent SPFM conference [see last issue -LK] and spent an enjoyable few days going through it. For those just entering the world of film music, this is a mandatory book to have, and the die-hards will find it revealing as well. Loaded with information on the aesthetics of scoring, as well as the realities of the business and interviews with recent composers, this is the type of book that should have been published much earlier. It's available from Schirmer Books, ISBN 0-02-873315-0, for \$35. By the time you read this, it should be at bookstores everywhere, but if you can't find it, order toll free at 1-800-323-7445.

Alas, some of the other books reviewed here are harder to come by. Try the SPFM for *Film Music I* and regular bookstores for *Settling the Score*. The others, however, are proof that records and CDs aren't the only film music collectibles out there. Happy hunting.

This month we discuss the most confusing, forgotten and uncataloged area of soundtrack collecting, the 45 rpm "extended play" soundtracks of the 1950s. The extended play 45 rpm format expanded on the concept of the 45 rpm single, offering more music on one disc, in fact up to seven minutes a side! They were chiefly released between 1952 and 1960 and are definitely confined to the decade of the '50s.

For film scores, the 45 rpm format enabled releases for movies which otherwise might not have enough music for a full 33 rpm LP. Many 10 inch LPs, on the other hand, have duplicate releases on 45 rpm's, including *Ivanhoe*, *Plymouth Adventure*, *The Greatest Show on Earth* and *Captain from Castile*. Additionally, several 33 rpm LPs were split into one or more 45 EPs, including *Max Steiner's Great Love Themes from Motion Pictures* on RCA Victor.

Curiously, for those of us interested in improved sound quality of monophonic '50s soundtrack releases, 45 rpm EPs represent an upgrade, since a record played back at a higher speed has improved fidelity. Mechanically, these 45 EPs are a hassle and setback, requiring maneuvering of the record after only a few minutes of music.

As for the collectability of the 45 EPs, almost all are in scarce supply and many are quite rare. There is no good reference source for them, and this overview represents a synthesis of comments and information from my correspondence with Ken Sutak of New York and H. Gardner Smith of New Hampshire. I welcome any additional comments as the subject is in great need of organization. (An even more endless area is film themes on 45 rpm singles, which encompass three decades worth of releases.)

For the purposes of this overview, I have divided the 45 EPs into three groups: instrumental, including original soundtrack or studio tracks conducted by the composer; primarily vocal EPs with songs from the films; and miscellaneous.

#### Instrumental EPs:

While any attempt at ranking these by rarity or value is almost futile, there is general agreement that *Death of a Scoundrel* by Steiner on RCA EPA 919 is the rarest and most in demand. This relatively obscure 1956 grade B crime drama EP contains five cuts which were later released on an Entr'acte LP. Value is near \$200, relative rarity scale value (RRS) = 9.

Nearly equal in value is (hold on to your hats) *The Searchers*, also by Steiner, on RCA EPA 851. This contains only the "Indian Idyll" track from *The Searchers* with additional themes from *The Charge of the Light Brigade*, *The Fountainhead* and *Four Wives*. This EP, too, was later released on the same Entr'acte LP and on an RCA

LP coupled with *Gone with the Wind*. The cover has John Wayne leading a group on horseback. Estimated value is near \$200, RRS = 9.

Nelson Riddle's themes to *Johnny Concho* starring Frank Sinatra appeared solely on Capitol EAP 1-754 in 1956. Cover features Sinatra on horseback (virtually every star was on horseback in 1956). The cuts include "Main Title," "Johnny Concho's Theme," "The Challenge" and "Johnny's Victory." Value \$50-75, RRS = 8.

My favorite of the 45 EPs is *Stakeout on Dope Street* from the 1958 Warner Bros. picture. This release, RCA EPA 4199, contains four tracks performed by the Hollywood Chamber Jazz Group of music composed by Richard Markowitz. Cover is a photo of principal stars Yale Wexler and Jonathan Haze. Value \$50, RRS = 8.

*Foreign Intrigue*, MGM X 1323, has the original soundtrack instrumentals to a 1956 Cold War film starring Robert Mitchum. \$50, RRS = 8.

*Dino*, Epic EG 7187, actually had a corresponding 33 rpm album release. The EP, however, is in demand for the single cut of Sal Mineo singing the title tune. Three other instrumental tracks by Gerald Fried are included. \$40; RRS = 8.

Issued in 1954 before the film, *To Catch a Thief* contains only source music. Four rather unexciting tenor sax solos are performed by George Auld, accompanied by orchestra under the direction of composer Lyn Murray. Mostly a curiosity on Coral EC 81083. \$40; RRS=8.

Highlights of Bronislau Kaper's score to *Lili* were released on EP in 1952 on MGM X1025. This EP was taken directly from the soundtrack and contains "Hi-Lili, Hi-Lo," "Lili and the Puppets" and "Adoration." \$25, RRS = 8.

Another Capitol EP, EAP 1-675, has music from the 1955 film *The Naked Sea* as performed in the film by Laurindo Almeida, guitar and George Fields, harmonica. This film is about the lives of courageous tuna fisherman! The sour selections represent the major sequences in the picture and include "Naked Sea Ballad," "Chabasco," "Horizon" and "Volcano." \$25; RRS = 8.

Morton Gould re-recorded portions of his 1955 score to *Cinerama Holiday* for a separate release on RCA ERA 258. This EP is a condensation of the original soundtrack album on Mercury into a "Cinerama Holiday Suite." \$20; RRS = 8.

*The Red House* by Miklós Rózsa was released as an EP, Capitol FAP 2-453, as well as coupled with *Spellbound* on a ten inch LP. The four movements ("Prelude," "Screams in the Night," "The Forest" and "Retribution") utilize a large vocal chorus and a theremin to project an unearthly sound. \$20; RRS = 8.

The theme from *Helen of Troy* by Max Steiner

and orchestra is on RCA EPA 704 along with *Johnny Belinda* and themes from *The McConnell Story* and *The Last Command*. One side of the cover features the Trojan horse from *Helen of Troy* while the other is the identical cover from the LP release *Great Love Themes from Motion Pictures* by Max Steiner. \$20; RRS = 8.

#### Collector's Update from the SPFM Con:

The very successful Third Annual Society for the Preservation of Film Music Conference concluded on Sunday, March 20 (see report last issue). There was a small sale and swap meet on Saturday with such dealers as SLC Japan, West Point Records, King Enterprises and others. Although it was difficult to view the LPs because of crowded and frenzied conditions, everyone seemed to walk away with some goodies and a shorter want list. West Point Records brought all the top soundtrack LPs, many of which I had never seen, and all at premium prices. If you must have it, West Point is the one to contact at 24325 San Fernando Rd, Newhall CA 91321, ph: 805-253-2190. Another booth had several beautiful bootleg copies of *The Caine Mutiny*, with full color front and back covers, for... ahem... \$100 each. Several good buys were noted including a mint stereo *Music from Hollywood* LP on Columbia for \$15 and *Body Heat* for \$50, both sealed. Just prior to the Morricone tribute dinner on Friday evening, an auction of film music and related material took place with proceeds to the SPFM. Items ranged from a Jarre autographed original poster to *Lawrence of Arabia* to several sealed LPs from Rózsa's private collection to original piano sketches and scores by Dunning (*Picnic* and *Big Valley*), Goldsmith (*Innerspace*), Broughton (*Silverado*) and Baker (nine original score sheets to *Winnie the Pooh*). Response was limited but items were in most cases reasonably priced and one-of-a-kind! Most unusual item: Alex North's stopwatch.

And finally, those of you unable to attend can relax: NO promotional CDs were released to dinner attendees this year.

#### Soundtrack Tip of the Month:

Word came to me from Ken Sutak about a new little-known western score which I highly recommend. Recently released on cassette only is Merrill Jensen's 1987 score to the San Antonio IMAX film *Alamo: The Price of Freedom*. The score is orchestral, with about 30 minutes on the tape. The IMAX film is shown only at the Alamo and the cassette is available for \$8.95 plus \$2 shipping from San Antonio IMAX, Gift Shop, 217 Alamo Plaza, Suite 300, San Antonio TX 78205. Footlight Records also has some copies.

Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526. Next ish: More EPs...

## SOUNDTRACK ALBUM ODDITIES: PART IV D - VARIATIONS BY COUNTRY by ANDREW A. LEWANDOWSKI

Still continuing our review of soundtrack albums that have had differences between issues from different countries, not including CDs...

**Giu' la testa (Duck, You Sucker; A Fistful of Dynamite):** Ennio Morricone's score to this Sergio Leone adventure was released in Italy in 1971 with 11 bands (Cinevox MDF 33/50). The album was also released in 1972 in Spain (United Artists HUS 061-84), Japan (United Artists GP 81), France (RCA Victor 443 039) and Germany (Telefunken SLE 14654P). A slightly different release also came out in 1972 in the U.S. and the U.K. The U.S. title was *Duck, You Sucker* (United Artists UAS 5221) while the British one was *A Fistful of Dynamite* (United Artists UAS 29345). These pressings also had 11 selections but substituted a shortened version of the main theme (2:21) in place of "Messico e Irlanda" (4:57). The original LP was reissued in Italy (Cinevox ORL 8045 in 1976; Cinevox CIA 5003 in 1980), France (RCA/Cinemusic PL 37690 in 1982; Polydor 817429-1 in 1984) and Germany (RCA/Cinemusic NL 70223 in 1982). The U.S. version was reissued in 1974 on United Artists UA-LA302-G.

**Lola:** Peer Raben's score to Rainer Werner Fassbinder's film was released in 1981/2 in France and Germany on the Milan label (A120123) with 18 selections of music and songs. The U.S. pressing (DRG SL 9508) contained only 8 selections of music and songs on Side 2 of the album. It was coupled with music from *Veronika Voss* which appeared on Side 1.

**The Magic of Lassie:** The music and lyrics to this Lassie adventure were by Richard and Robert Sherman. The album was released in the U.S. on Peter Pan #155 and contained 10 selections. The British release appeared on Pickwick SHM 992 with 13 selections. The additional cuts are "Nobody's Property" (instrumental), "A Rose Is Not A Rose" (vocal by Alice Faye) and "When You're Loved (Reprise)" (vocal by Debby Boone).

**Il Maledetto:** The U.S. recording (Epic LN 24126) of this Ennio Morricone score contains 20 selections. The last selection on the recording is a vocal, "Funny World," sung by Ken Colman. This vocal does not appear on the Italian release (CAM CMS 30-078).



**Marnie:** Bernard Herrmann's music to this 1964 Alfred Hitchcock psychological thriller had both its releases on U.S. "bootleg" albums. The first album was Sound Stage SS2306, on red vinyl. It contained all the themes in sequential order. The second album was Crimson CR101. The album was remastered with superior sound quality. However, the themes are not in sequential order and the end title music is missing.

**The Mercenary:** This Sergio Corbucci spaghetti western scored by Ennio Morricone was released in Japan (United Artists SR 328) and contains 15 bands. The French version (United Artists UAS 29 005) also contains 15 bands but has a shorter main title. This is also true of the French reissue (UA 2C062-90891). The German release (United Artists UAS 29 005 I) contains only 13 bands. The two missing selections are "Mercenario II" and "L'Arena." However, it has the longer main title found on the Japanese pressing. This is also true of the German reissue (UAS 29 005 XO).

**Michael Strogoff:** The Vladimir Cosma score to this television film on the life of this Russian hero was released in France (Deese DDLX 147), Holland (CNR 660 012), Germany (Decca 622 967) and Great Britain

(CUBE HIFLY 30) with 15 bands of music. However, the Italian release (BLU BLRM 15002) contained only 13 selections. The missing selections are "Ivan Ogareff" (2:17) and "Einsamkeit (Solitude)" (3:17).

**More Than a Miracle (C'era una volta):** Piero Piccioni's score to this Cinderella-style fantasy, released in Italy on Fonit-Cetra LPP 121, has 14 bands for a total playing time of 31:37. The U.S. release (MGM E/SE-4515 ST) has 13 bands and a playing time of 28:09. As in similar cases these albums share several selections in common while others are unique to the respective albums. Also, timings on similar cuts are somewhat different.

**The Mysterious Island of Captain Nemo:** Gianni Ferrio's score to this fantasy/adventure film starring Omar Sharif had its score released in Italy and France. The French release (RCA 461 013) contains a vocal sung by Monique Planca, "L'île mystérieuse," which appears on Side 2, Band 1 but does not appear on the Italian release (Cinevox MDF 33/62). Also, the final selection on Side 2 is 20 seconds longer on the Italian version.

*Andrew Lewandowski can be reached at 1910 Murray Ave., South Plainfield NJ 07080-4713. To be continued until the Red Sox win a world series.*

## THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

### THE PAPER CHASE II: HOW TO HANDLE BEAT-UP ALBUM COVERS

Alas, the cardboard LP cover has a tendency to deteriorate with age as does all paper, and is also subject to varieties of physical abuse. Acidification of the paper stock yellows the white paper base color and causes older covers to become brittle and easily torn. Moreover, album covers which have spent neglected years in damp basements or garages exhibit the familiar odor of mustiness. If the dampness is left unchecked, cover mildew occurs, as does a rust-colored mold spotting known to comic collectors as "foxing."

While "foxing" can only be helped by professional restoration, mildew can be somewhat lessened by home remedies, especially if the LP has a "glossy" as opposed to straight matte cover. Mildew should first be lightly brushed off with a soft brush, and then rubbed *lightly* with a cotton ball dampened with isopropyl alcohol. (Caveat: Never use alcohol near 78 rpm records!) Do not rub hard on the cover as you may remove colored ink or printing. This may not completely remove the mildew discoloration, but you will have at least arrested its growth. If the growth is only on the glossy cover, you may remove the discoloration as well. Set the cover aside to dry completely before you insert the record.

Other cover "defects" include various physical "cut-outs" in the cover which are not subject to home repair, but should be noted as part of the cover grade. The hobby of record collecting has developed an abbreviated "shorthand" notation for listing various cover defects which should also be indicated in seller's ads. The most common defect, other than ringwear ("rw"), occurs when a previous owner has written his name, a number or an initial somewhere on the cover utilizing either pencil or ballpoint, ink or felt-tip pen. The abbreviation for writing on a cover is usually "woc" or "wobc" if on the back cover, a somewhat lesser intrusion.

If pencil markings, e.g. a record price, are light, they may sometimes be removed with an artist type soft-gum eraser. Be careful not to rub harshly to avoid damaging the color or printing. If the marking is in ink or felt pen on a *glossy cover*, a light rubbing with a soft cloth or cotton

ball dampened with water will often completely remove it. However, if the ink is on the matte, non-glossy part of the cover, it is likely to have soaked into the paper fiber. Leave these markings alone, as any attempt to remove them will result in bad smearing. Heavy ballpoint markings are almost impossible to remove; however, if on the glossy cover, a soft gum eraser may lighten the ink somewhat. The physical impressions left by a ballpoint will remain.

Another common cover defect occurs when a paper sticker has been affixed directly to the cover or record label ("soc," "sol"). If these stickers have been affixed by the manufacturer, e.g. telling you a hit song in the album, or a special award the album has won, leave the sticker *alone*—it has become part of the cover! More common are the price stickers applied by the initial retailer, and unfortunately by some collector dealers who should know better. Recordman finds it hard to believe that some dealers still affix a sticker directly to a record cover rather than onto a poly sleeve into which *any* record should be placed. This may be a common practice for the flea market dealers but shows a lack of care by an LP dealer or serious hobbyist.

How do you remove these stickers? "Very carefully," says Recordman. A general rule of thumb is if you don't think you can do it without further damaging the cover, leave it alone for the record's next owner (but notify him of its "soc" status). In considering whether or not you wish to attempt a sticker removal, you must identify the kind of sticker it is and whether or not it is affixed to a glossy or matte cover. Stickers are of two types: The older "glue" based sticker, much like a postage stamp, and the newer "rubber" adhesive type sticker, usually seen as small circles or squares on which a price is written.

If the sticker is of the glue type and is very old, it may well have dried out and might pop off if you gently nudge it with tweezers. If it is on a glossy cover, you may attempt to remove it by placing a couple of drops of water on the sticker proper; wait a few minutes and see if the adhesive has softened to allow for its removal. If the glue sticker is on the matte cover, you may try the above technique using a very small amount of water and lifting carefully to avoid removing or tearing the paper fiber. Do not force the removal. If you think it will rip anyway, leave the sticker alone! Glue stickers on the actual record *label* are usually easily removed by simply immersing the entire vinyl record into cool water and letting it set for a moment. These stickers will usually get soaked off and float to the top, much like removing stamps from an envelope. Pat dry the label to avoid smears, and completely dry off the record. The only potential problem that might occur is if the record is of the plastic/styrene variety where the label itself has been merely

pasted to the record rather than impressed as in the vinyl process. If it is this kind of label (common in the 45 rpm's of the late-'50s and early-'60s Columbia and ABC-Paramount and their subsidiary labels) you may loosen the label also. Check to see if the label is pasted or impressed before you try an immersion sticker removal!

If the sticker is of the more recent "rubber" based adhesive variety, its removal is usually easy on a glossy label. Take a pair of tweezers, gently lift one edge of the sticker and *slowly, very slowly* peel it off, making sure to stop at the first sign that the cover is tearing. I've loosened up some of these older adhesive labels by first blowing medium heat from a hair dryer directly on the sticker for a few moments. (Recordman says to remember to remove the record from the cover before you apply the heat, or you're in for an interesting surprise! Thanks, RM.) Any remaining adhesive on a glossy cover may be removed by a small amount of alcohol and soft cloth. Again, if the sticker proves troublesome, let it stay—better a sticker than a ripped cover. (Sometimes you may encounter plastic tape "Addresso-Graph" labels on covers; I have not found a way to remove these without damaging the cover.)

Finally, many older album covers are split down the seams in varying degrees ("sc," or "split seam"). Sometimes older repairs have been attempted on these splits using the old type of scotch tape which has yellowed and become brittle over the years. It will often lift right off the cover, although it invariably will have left a discoloration. I have no qualms about retaping these with the newer "invisible" tape—after all, the damage has already been done which should be noted as tape on cover ("toc") or taped seams ("ts"). Otherwise the only tape I have used is where the split is so bad the record protrudes from the album, but except for these cases I leave it alone and would notify you as a buyer of its "sc" status.

Any actual tears on the album cover should be noted as to location and size. If a paper flap still remains you might attempt repair with a very small amount of adhesive. If the tear has paper missing, do *not* attempt to color it in with felt pen, as the colors will "bleed" to surrounding areas in the paper fiber.

Recordman will gladly accept and pass on any workable suggestions you may have concerning the above cover defects and your own remedies. In case you've missed the point of this column, remember that as a soundtrack LP collector, you should always take into consideration the condition of the LP jacket when buying or selling! •

*Yearning for the days of sound recordings with room for big pretty pictures on the covers, Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104.*

# MAIL BAG

C/O LUKAS KENDALL  
RFD 488  
VINEYARD HAVEN MA 02568  
SEND YOUR LETTERS IN  
TODAY! (NO WHINING)

...Here's my two cents regarding Rob Marsh's April letter, in which he asks what the big deal is with "Golden Age" film scores.

First, I don't think Mr. Marsh intends to be as harshly dismissive as he sounds. Highly opinionated, yes, but what soundtrack person isn't? If Mr. Marsh can be accused of anything, it is having a narrow mindset, but the same can probably be said of 85% of the readership. If he is in his late teens/early 20's, chances are he, like most in that age bracket, first got exposed to film music during the *Star Wars* era, when Williams and Goldsmith ruled. I'd bet that if you asked someone who first got into soundtracks in the 1950s or '60s, they would be dissatisfied with most of the scores that are done now.

It basically comes down to a matter of taste. If Mr. Marsh doesn't warm up to *Kings Row*, *Gone with the Wind*, etc., that is his prerogative. (To be honest, I don't warm up to Dimitri Tiomkin or Alfred Newman, although I respect their talents very much.) However, to say there is *nothing* in the past to compare with Goldsmith and Williams is a mistake. In fact, why compare them at all? I don't expect every score I hear to be like anything else. If I did, I'd be missing out on a lot of things.

My warning is not to get so entrenched in the contemporary that you cannot appreciate what has preceded it. The converse holds true for those who think good film music ended in the 1960s and '70s. My advice is to explore more of the older soundtracks (and actually, music outside the realm). The more you know of it, the more you can appreciate.

For Mr. Marsh, here are some suggestions to start: *To Kill a Mockingbird*, Elmer Bernstein; *The Big Country*, Jerome Moross; *Spartacus*, Alex North; *The Man with the Golden Arm*, Elmer Bernstein; *The Adventures of Robin Hood*, Erich Wolfgang Korngold; and the RCA/Gerhardt compilations, a choice sampling of a variety of works by a particular composer, i.e. *Citizen Kane*, Bernard Herrmann; *Sunset Boulevard*, Franz Waxman; *Spellbound*, Miklós Rózsa; *The Sea Hawk*, Erich Wolfgang Korngold. I'd also recommend the Koch series of concert works by Herrmann, Rózsa, Moross and others, and a liberal helping of classical works for perspective. Happy listening!

Robert Hubbard  
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...I imagine that a lot of indignant letters to Rob Marsh's April comments are pouring in, but I hope readers remember that all of us listen with prejudiced ears, no matter how widely our musical tastes range. Mr. Marsh is probably going to be called a "philistine," while someone who wrote in slamming anything written after 1960 would probably be tolerated as a "purist"—a bit of a double standard. Let's face it: all of us harbor a deep, dark secret—that there is at least one highly regarded composer whose work we don't care for, and at least a few scores considered great and significant

which we find utterly unremarkable. We can understand the reputations but our personal reactions to the actual music aren't explainable or logical. True confession time: Ennio Morricone does nothing for me. Don't know why. (Wow, this is cathartic....)

As someone who got interested in film music around the time of *Star Wars*, I subsequently developed a great affection for certain "oldies" to the point where much of my permanent collection now consists of pre-1970s material. I don't know how to persuade Mr. Marsh to get past his dislike for the unfamiliar, but I can at least recommend that he get off the beaten path a little. The vintage scores he mentions are well-known ones by well-known composers. As with anything, if you're really curious about an unexplored area, let your own tastes be your guide—not what everyone says is "great" and "monumental" and "must-have." (I don't like *Lawrence of Arabia* either.) Watch more old movies when you've got the TV on. Find out who influenced your favorite composers, and give them a listen. Don't just listen to what people tell you is good. It may take longer for you to discover something you can relate to. (If I only judged music by how much it got mentioned in the pages of soundtrack magazines, I never would have discovered half of what I listen to.)

Of course, I may be taking Mr. Marsh's letter too seriously. I may be assuming that he is sincerely curious about why some people like older scores, as opposed to just writing in to be inflammatory, or to say "My favorite composers good, everything else bad."

Incidentally, I wonder what he means by his term "the Golden Age." This may come as a big shock to him, but some of us consider John Williams and Jerry Goldsmith to be "oldies" too. Everything's relative. I suspect that Mr. Marsh will someday understand the appeal of older music, with its supposedly quaint, simple orchestrations and themes—when he finds himself defending his favorites against the young whippersnappers, that is.

Ellen Edgerton  
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...I have my own top ten list to contribute—the Top Ten Goldsmith Tracks To Play While Driving on a Curving Country Road Very Fast: 10. "End Title" from *The Great Train Robbery*. 9. "Test Flight" from *Forever Young*. 8. "Overture" from *Supergirl*. 7. "Escape from Torture" from *Rambo II*. 6. "Take Us Out" from *Rudy*. 5. "The Plan" from *Extreme Prejudice*. 4. "Pot Luck" from *Gremlins 2*. 3. "Theme from *Hoosiers*." 2. "End of a Dream" from *Total Recall*. 1. "Breakout" from *Capricorn One*.

I'd also like to offer this humorous little film music coincidence. This actually happened! About two years ago I was driving my car with my tape deck playing "Bond '77" from *The Spy Who Loved Me*. I was rounding a curve on the side of a hill with the John Barry guitar theme blaring from the speakers—and a helicopter swooped down over and across the road! I started laughing and didn't stop for almost five minutes.

Also, you asked for reader opinions on 2001. I only have one observation. In nearly all of Kubrick's films, sexual allusions abound. The most obvious one in 2001 is during the space station docking. It's all there—the foreplay, the penetration, pretty blatant if you ask me. The music that North composed for this

sequence would have fit the images beautifully. It is a very sensual piece of music. The score as a whole is glorious and repeated listenings reward me with new and interesting nuances.

Jim Cleveland  
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Please, no follow-up top ten lists of driving music, although there are dozens more by Goldsmith—many pre-1980's not listed above—which kick ass. Basically, there are two things which collectors love to talk about: 1) What they like. 2) What they like not on CD. Top ten lists bring up items faster than they can be discussed. -LK

...Regarding North's 2001, I wonder if I'm not alone in being somewhat disappointed with it. Certainly expectations could not have been higher and perhaps that is the problem. I've been reading a lot about this score lately, and just like Herrmann's *Obsession* and *Taxi Driver*, after languishing unappreciated for years, once a film composer succumbs to death his work is suddenly big news—but I digress. No one has commented that in the same year North's 2001 score was rejected, the composer recycled the "Dawn of Man" theme and further developed it into a principal theme (representing the office of the pope) for *The Shoes of the Fisherman*, for which it received an Oscar nomination. Its reuse is both grandiose (the brass and percussive variations for the "Overture," "Main Title," "Kiri is Proclaimed Pope") and subtle (the quiet tension of "The Arrival of the Cardinals" and "The Election").

A North score long unrecognized and deserving of a recording is *Stage Struck* (1958). This music, alternately thrilling and poignant, is vintage North, with elements of *The Rainmaker* and *Spartacus*. An aside—the "truth" scene in *Stage Struck* ("I want to deceive myself, you have no right to deceive me!") was reused for the mother's death in *Rich Man, Poor Man*. It's not on the *Rich Man* recording, alas.

Greg Stevens  
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...Recent events, such as the landmark recording of Alex North's discarded score for 2001: *A Space Odyssey*, suggest that people are starting to take film music preservation seriously. One must ask, however, how such a brilliant score gets thrown out in the first place. After 25 years of associating Strauss and Ligeti with Kubrick's brilliant images, it is impossible to speculate objectively about the effectiveness of a 2001 with North's score; but one must sympathize with North's having to deal with the scariest phenomenon in the film scoring business, the director who is in love with the temp-track. A notorious pillager of found music, Kubrick is the prime example of a director who denies the creative potential of a score written expressly for the screen.

In her book *Settling the Score*, Kathryn Kalinak makes the shocking statement that the average film student will complete a degree without formally studying music and its relation to film. This is absurd if one considers that nearly every film, student or professional, uses music in some way. It is unheard of for a film student not to study cinematography, screenwriting or editing, so why is music marginalized when it is such a powerful tool?

I became painfully aware of Kalinak's

point during recent attempts at scoring student films. Obviously I was not subjected to the multi-million dollar pressures of a Hollywood production, but I was nonetheless witness to the humble beginnings of filmmakers who recognize Mascagni's "Intermezzo from *Cavalleria Rusticana*" only as the *Raging Bull* theme. I have seen the evil seed being planted at the university level which leads to immense works such as Goldsmith's *Legend* being rejected in favor of a "pop" oriented score. (One may want to listen to "Ave Satani" at this point.)

Those who lack the most elementary musical vocabulary resort to vague or confusing terminology to describe their musical needs. One director asked me to make a cue I had written "more daunting." Terms like this are so vague as to be useless. Everyone may have a different idea of what "daunting" means musically. Composers need more specific information such as faster or slower, major or minor, tuba or piccolo, Wagner or Bach, etc. To ask a composer to write something, you know, "big" leaves him grasping for details.

Another filmmaker I worked with was virtually paralyzed by his lack of musical knowledge. Although I feared him becoming attached to a temp-track, I brought classical and film music examples to at least determine a style. We decided on a certain sound and I proceeded to compose 10 minutes of music for a 20 minute film, all the while having the director show enthusiasm at what I was doing. At the screening of the film, I was horrified to discover two lengthy pieces had been omitted and what was left of the score was mixed so low as to be inaudible. Later I discovered that deadline pressures combined with weak musical conviction had allowed the sound designers to convince the director that the music was not working and that sound effects should take precedence. I was frustrated and humiliated to have my name on the film when the substance of my work had been destroyed.

Music should serve the film which is ultimately the director's vision, but I have to question one who enters into a collaboration and is supportive throughout the process only to be swayed so easily. The history of film music is scarred with similar stories of directorial "wishy-washiness." RKO president B.B. Kahane told Max Steiner that *King Kong* would require no music. Ridley Scott toyed with the idea of using tacky synth composer Tomita before settling on Goldsmith for *Alien*, and then omitted the brilliant closing music while leaving in temp music from *Freud*. And more recently Elliot Goldenthal had much of his music drowned out by gratuitous sound effects in *Alien 3* and *Demolition Man* [see FSM #41/42/43]. Composers can offer psychological or atmospheric effects that sound effects can't, so why should a car explosion or a gunshot, which everyone has heard a million times, take precedence over an original musical thought? Kurosawa had no qualms about dropping the mundane sounds of battle so that Takemitsu's music could carry the action in *Ran*. I would much rather hear Takemitsu's ideas than the sounds of hooves or people running about. Filmmakers, however, defend sound effects in the name of realism, which is often absurd for the heightened and artificially created sounds that adorn so many films have nothing to do with reality. This is clear to anyone who has ever compared the sound of a real gunshot to its filmic



counterpart. Film, even when dealing in so-called realism, seeks to create new worlds; music is one of the filmmaker's most powerful means of creating credibility and audience connection within this context.

Unfortunately, in the filmmaking process, music is last. Composers begin their work when the film is already edited, leaving them out of many key stages in the collaboration. There are those who do enjoy early input, such as John Williams on *Close Encounters of the Third Kind* where some sequences were edited to already completed music. More commonly, however, the composer must sacrifice musical integrity to adapt to an already shaped film.

Although filmmaking is a business, it is one based on the collaborative efforts of many artists. By ignoring the study of music in film, filmmakers are more apt to dismiss music to the subservient role of which musical elitists speak. The creative potential of film music has only begun to be explored, and it will take mutual respect between all artists involved in the process for things to change. Alfred Newman was known to joke that everyone in Hollywood "knows his own job—plus music!" I wish he were right.

Kris Gee  
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...The 66th Oscar night was filled with moments of joy for the fans of Steven Spielberg. It was a night of triumph for him and his long-cherished friend and composer, John Williams.

How much Spielberg deserved the Oscars we all know but for Williams it was also a historical moment when he accepted the Oscar for his Best Original Score to *Schindler's List*. It was his fifth Oscar overall, but his first since *E.T.* (1982) after many nominations.

I want to salute the Maestro for bringing feelings of joy and happiness to me with his music. I wouldn't be into soundtracks if not for him. So thank you John Williams for all those happy moments and thank you Steven Spielberg for the wonderful opportunities. Without you we would not have enough to dream.

Amer Khalid Zahid  
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...Here are some Mail Bag things if you can use them:

1. Hmm... this past St. Paddy's day I heard a classic Dennis Day cover of the old Irish folk song, "Tis the Last Rose of Summer" and, whadda'ya know, it's the main title for Goldsmith's *Rudy*!

2. Great unreleased score: *Fatal Instinct* (Richard Gibbs). This score to Carl Reiner's 1993 Mel Brooks-styled parody of sleazy relationship slasher pictures *Fatal Attraction* and *Basic Instinct* is worlds better than the originals! (Even includes teeny hints of Goldsmith's *Basic Instinct*, Herrmann's *Psycho* and touches of Rózsa film noir.) During a heated argument, the music changes as the characters go through changes, and as they "change pre-set stations" on the stereo! A great, campy infusion of incidental score into the "reality" of the picture, like the Franz Waxman/William Holden nightmare music in *Sunset Boulevard* phasing into the "real time" Bach organ prelude played by "madame's" ex-husband, ex-director butler... Andrew Lloyd Webber, eat your heart out, Waxman was a master.

3. Here's my top ten desert island list, in no particular order, not all available on CD: 200 *Motels*, *Poltergeist*, *Witches of Eastwick*, Bernard Herrmann RCA CD (with *On Dangerous Ground*, etc.), *King Kong*, *The Vagrant*, *Alien* (all of them), *Scott of the Antarctic*, *Quest for Fire*, *The Swarm*.

4. Jean Claude Petit's massive orchestral score for *Cyrano de Bergerac* sounds a lot like *Batman* to me! (And it's a little earlier... hmmm.)

5. For all you guys who keep talking about Elliot Goldenthal (and I agree), try anything by Toshiro Mayuzumi, Hans Werner Henze's *Symphony No. 6* (1969) and the *Clarinet Concerto* by John Corigliano (Goldenthal's mentor).

Mike Schelle  
Butler University  
Indianapolis, Indiana

...I'd like to say a few words about an American soundtrack CD I recently got, *Iron Will* by Joel McNeely. I think it's great! The main theme, introduced in the "Main Title," reminds me a little of Williams' "Liberty Fanfare," but McNeely develops it a lot more. "The Race Begins" has a dynamic and rollicking five note motif, mixed with the main theme, along with strong references to *Silverado* and *Billy the Kid*. The second-to-last track is a heroic rendition of the main theme and sounds very much like Copland's 3rd Symphony, but done a la John Williams. I love Americana scores, and this is one of the best I've heard in a long time, although certainly not one of the most original. I think McNeely has done a great job of adapting ideas and pieces from other works and mixing them with his own original ideas. Sure, it sounds influenced by the temp-track, but you can't blame a guy for doing what he was told. I think he did a fine job given the limitations he must have been under.

Obviously, I'm not the kind to dismiss a composer because he uses other material. If it fits the film and sounds good, does it really matter where it came from? I loved Roy Budd's score for *Field of Honor*. Sure it sounded like Goldsmith, but that's the whole point. If Goldsmith had written *Field of Honor*, Goldsmith fans would have raved about it, but because it was written by Budd who obviously wanted it to sound like Goldsmith, those same fans trashed it. Is it good music or not? If it sounds like Goldsmith, is it only good if Goldsmith himself wrote it, or is it good regardless? I think it's great and in fact better than some of Goldsmith's recent scores.

All artists start off being influenced by someone else. This is particularly acknowledged in the art world, where painters are referred to as belonging to a particular "school." Pick any kind of creative person, and you will probably find his or her early works derivative of someone else. Eventually the artist will go on to find his or her own voice. I believe that when Beethoven started composing symphonies he was accused of sounding too much like Haydn!

Most people would concede that James Horner has written some wonderful scores, but I can remember when he was dismissed as a blatant Goldsmith plagiarist. I for one am glad he used Goldsmith as a model and not Isaac Hayes. Now, of course, which is the Horner LP that people are screaming to be put onto CD? *Battle Beyond the Stars* (Patton meets *The Magnificent Seven*). People have finally begun to realize that it's good music. If all those fans out there love Goldsmith's music, why wouldn't they

like something that sounds like it? I'll listen to anyone who can sound like Goldsmith, Bernstein, Herrmann, etc. I find it amusing that there are so many fans who treat every note by their favorite composer as having come from the burning bush, regardless of whether or not it's good, and then dismiss other scores purely because they sound like, or are inspired by, their idol, regardless of whether or not they are better!

Let's be honest, half the classical composers who ever composed a symphony or concerto used folk music (or some other source) as their inspiration. I've heard people dismiss Broughton's score for *The Old Man and the Sea* because it sounds like Rodrigo's "Concierto de Aranjuez." From where do they think Rodrigo got his inspiration? If Rodrigo can base his guitar concerto on Spanish folk music, why can't Broughton base his score on the same thing? It makes as much sense as saying that Basil Poldouris, George Antheil and Brian May stole from Ravel because they wrote boleros for films. Ravel was not the only composer in history ever to write a bolero, just as Johann Strauss was not the only composer to write a waltz!

Aaron Copland is undoubtedly the icon of American music. I wish I had a dollar for every time someone wrote a western or Americana score and I heard it referred to as "Coplandesque." It must be hard now to write such a score without such a (usually unfavorable) comparison! When Bernstein started writing western scores he was always being called "Coplandesque." Has anyone stopped to consider that Copland got his inspiration from American folk tunes? He basically took a bunch of cowboy songs and single-handedly invented a new style of music, one uniquely American. Does that mean no one else can use the same idiom for inspiration without being called a plagiarist? Does it stop with Copland? Did the symphony stop with Haydn, "father" of the symphony? Going back one step, most American folk music is based on old English (or Irish, or whatever) tunes, which are based on something else, which goes all the way back to when Osk and Urg started banging rocks together. Even the American national anthem is based on an old English song called "To Anacreon in Heaven" and the English national anthem is based on an old German song called something unpronounceable.

All this is simply to illustrate the problem with trashing Joel McNeely's *Iron Will* because it sounds like other composers. So what? He's just starting out—give him a chance! If this CD had been by Broughton, Williams, Copland and Bernstein we would have all gone nuts whether or not it was absolute crap. This is the next best thing, and it's definitely not crap, so I'm just going to enjoy it.

Remember, when Goldsmith started out he sounded like Bartok and Stravinsky, and when Williams started out he sounded like just about everyone else (and sometimes still does). I make no apologies for liking *Iron Will*—I think it's great and that McNeely has a lot of talent. I just hope he's given the chance to let it grow, he'll find his own voice eventually.

Steve Russ  
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St Peters NSW 2044  
Australia

...Besides *Jurassic Park* and *Schindler's List*, one of the best film scores in recent years is *Christopher Columbus: The*

*Discovery* by Cliff Eidelman (Varèse VSD-5389), with the composer conducting the Seattle Symphony Orchestra. It's a brilliant, shining work for a sleeper of a movie. It conveys the attitude of the film, seeking out the "New World." If you haven't heard it yet, get it soon. I hope Eidelman is given the chance to compose another big score soon. This is one of the best I've ever heard.

Lance C. Lane  
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...I want to tell soundtrack collectors that I think Patrick Doyle is the best composer of the last five years. I fell under the spell of his music when I heard *Henry V*. It contained melodies that were so beautiful to listen to, remaining in my mind long after the film was over. They expressed so much feeling and were so much a part of the film. Doyle continued his outstanding musical output with *Much Ado About Nothing*, *Dead Again*, *Needful Things* and *Carlito's Way*. One has to be impressed by the Grand Central Station chase in *Carlito's Way*. It was filled with action and suspense and aided the sequence in the film, doubling its impact on the viewer.

James A. Nichols  
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### No More Desert Island Discs!

Here are the last submissions of "desert island discs," the ten CDs readers would most want if stranded on a desert isle. (Not all listed scores are available on CD.) Please—no more lists!

1. *Henry V*, Patrick Doyle. 2. *Das Boot*, Klaus Doldinger. 3. *The Natural*, Randy Newman. 4. *Out of Africa*, John Barry. 5. *El Cid*, Miklós Rózsa. 6. *Glory*, James Horner. 7. *The Big Country*, Jerome Moross. 8. *Blade Runner*, Vangelis. 9. *Ben-Hur*, Miklós Rózsa. 10. *Batman*, Danny Elfman.

Jack R. Hunter  
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Oklahoma City OK 73170

1. *On the Beach*, Ernest Gold. 2. *Americanization of Emily*, Johnny Mandel. 3. *Rebecca*, Franz Waxman. 4. *Raintree County*, John Green. 5. *Laura*, David Raksin. 6. *Best Years of Our Lives*, Hugo Friedhofer. 7. *The Magnificent Ambersons*, Bernard Herrmann. 8. *Verigo*, Bernard Herrmann. 9. *Body Heat*, John Barry. 10. *The Magnificent Seven*, Elmer Bernstein.

Sol Makon  
41 Fuller Pl  
Brooklyn NY 11215-6006

1. *A Summer Story*, Georges Delerue. 2. *Chinatown*, Jerry Goldsmith. 3. *The Godfather*, Nino Rota. 4. *Marco Polo* (TV movie), Ennio Morricone. 5. *Préparez vos moustaches*, Georges Delerue. 6. *The Rainer Werner Fassbinder Films*, Peer Raben. 7. *Salomé*, Egisto Macchi. 8. *Spellbound*, Miklós Rózsa. 9. *Who's Afraid of Virginia Woolf?*, Alex North. 10. *The Wild Bunch*, Jerry Fielding.

Börje Olsson  
Per Linderströmsväg 100  
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